

# *The* **AUTHOR** **& JOURNALIST**

*February, 1928*

—  
ANNUAL HANDY MARKET LIST  
OF SYNDICATES

*With Literary Market Tips of the Month*

—  
**Selling From a Prison Cell**

*By Walter J. Norton*

—  
**The Saturday Evening Post—  
An Interior View**

*By Frederick C. Davis*

—  
**Poultry Articles Are in Demand**

*By Frank Gruber*

—  
**Stoning Your Hero**

*By Willis K. Jones*

Volume XIII, No. 2

FOUNDED 1916

20 Cents a Copy

PUBLISHED MONTHLY AT 1839 CHAMPA ST., DENVER, COLO.

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THE EDITORIAL STAFF of THE AUTHOR & JOURNALIST offers to writers an authoritative and helpful criticism service. Each manuscript receives careful, analytical attention. Letters of grateful acknowledgment for help we have given are received daily from appreciative clients. Professionals as well as beginners employ the services of THE AUTHOR & JOURNALIST Criticism Department.

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The Agency accepts for marketing only manuscripts which the editors deem likely to sell. When in our judgment the material is not of salable type, it will be returned to the author with a brief critical opinion (not a full criticism) explaining why we regard its chances of sale unfavorably.

Authors who desire an authoritative opinion on the salability of a manuscript rather than a detailed criticism, are invited to submit manuscripts to the Agency Department with this specification. Their work will be given a frank appraisal, which includes the pointing out of prominent faults or weaknesses and suggests possible markets for work of salable type, at a fee which is lower than that charged for detailed criticism.

The Agency does not attempt to market plays, verse, jokes, editorials, or other material of limited appeal.

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THE AUTHOR & JOURNALIST, 1839 Champa St., Denver, Colo.

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FOUNDED, 1916

VOL. XIII

FEBRUARY, 1928

NO. 2

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Published monthly at 1839 Champa Street, Denver, Colorado. Terms, \$2.00 a year in advance; 20 cents a copy. Canadian subscriptions, \$2.25 a year. Foreign subscriptions, \$2.50 a year. Stamps, coin, money order, or check acceptable. Three-year subscriptions, \$5.00; Canadian and foreign, \$6.00. Figures on wrapper show date to which subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered. Advertising Rates: Per page, \$50.00 per insertion; half page, \$25.00; quarter page (4 inches), \$12.50; smaller space, \$3.50 per inch (preferred positions extra). Contributions of superior interest to writers will be considered and offer made if acceptable. Stamped envelope for return if unavailable should be inclosed. Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. Copyright, 1928, by The Author & Journalist.

OF INTEREST TO WRITERS is the precedent set by a judgment handed down recently by Judge Colin O'Brian, county judge for the United Counties of Prescott and Russell, sitting at Ottawa, Ontario, in which THE AUTHOR & JOURNALIST was introduced as a material witness as to standard rates paid for manuscript.

His Honor awarded full claim to Francis W. Rowse, reporter on the staff of the *Ottawa Journal*, against J. A. Clark, who formerly did business under the name of the Canadian Publishing Company, for an article written by Mr. Rowse for publication in an elaborate book issued by the defendant. (The publisher had no connection with the firm in Toronto publishing the well-known *Canadian Magazine*, which is a reliable market for writers.)

The case was a sequel to the celebration in Ottawa, last July, of the Diamond Jubilee of the Confederation of the Canadian provinces. At that time Mr. Clark published a 100-page souvenir book of a semi-official character. He obtained the serv-

ices of Mr. Rowse to prepare an article of about 10,000 words on the history of Canada, and events hinging on Confederation. Owing to space restrictions, only a little over 8000 words of the article was published, and the publisher broke faith with the writer in omitting his name from it altogether.

Mr. Rowse filed suit to obtain payment, and the case came before Judge O'Brian, in December. Mr. Rowse was represented by Arthur S. Bourinot, legal member of the Ottawa Branch, Canadian Authors' Association. Under examination by his solicitor Mr. Rowse made claim for a total of \$73.80, balance due on the agreed price for the article, less small payments already made. He proved by filing a Handy Market List of THE AUTHOR & JOURNALIST, "that the minimum rate for the recognized magazine article was one cent a word."

Under cross-examination by defendant's solicitor, he submitted his "qualifications" to authorship by the production of several published articles in magazines and newspapers, including a 20,000-word series now appearing in daily papers

and concerning the Royal Canadian Mounted Police.

The defense sought to prove that the writer was entitled only to newspaper "space" rates, as he was regularly employed on the staff of a local daily.

In rendering judgment Judge O'Brian said he had no hesitation in judging between the litigants. He believed the writer's claim was a very modest one. Even a good stenographer was entitled to charge as much for her work.

"But," said Mr. Unger, "Mr. Rowse, like all newspapermen, typed the article himself."

"Of course he typed it. Isn't he entitled to be paid for his work, as well as anyone else?" the Judge said, and added that the article appeared to be very well done. He would not have undertaken such an ambitious task for twice the money agreed upon.

Finally the defense sought to prove that Mr. Rowse had been guilty of plagiarism, copying from booklets issued by the Canadian government for rural communities in connection with the celebration of Diamond Jubilee. The court made a minute examination of the published work, and of booklets from which copying was alleged to have been made, deciding conclusively that there was no evidence of plagiarism. Historic events, of course, were common to all the booklets and the article, but Judge O'Brian pointed out, in closing the case, that even a writer could not change history to suit any publication.

AUTHORS GENERALLY have reason to watch the plan of Doubleday, Doran & Company, announced last month through *THE AUTHOR & JOURNALIST*, to publish a volume to be entitled "Rejections of Nineteen Twenty-seven," Charles H. Baker, Jr., of the New York office, in charge of the contest, writes:

"Your prompt action in publishing a statement of our purpose in your January issue has brought a flood of manuscripts—about fifteen or twenty a day—ever since your magazine was mailed out. So far, the efforts have been rather wide of the mark, but I am giving them all a very careful reading and hope to find something to fill the places left for the last three stories in the book.

"Being a writer myself, I realize the long-felt need for a book of this type. If this first edition breaks even, it will be a yearly institution. I think that the whole idea must sink or swim in accordance with the way writers respond. The general public will not be interested quite so vitally. It is our belief that many of the best writers of the country have material which has not been sold, due to the editor being afraid of his readers or his advertisers. The same applies to greater extent to unknowns. Very few collections of short-stories make more than an average financial success, but we feel that the idea back of this is not only a worthy one, but one which will bring some of

the finest short material in America to the attention of readers.

"There will be fifteen or sixteen stories in the book, and payment will be made by dividing the royalties by the number of authors, regardless of story length. It is more than likely that a cash advance will be made of \$75 or \$100 to hold the author until royalties come through. June 15th will be the publication date."

While by the time this issue of *THE AUTHOR & JOURNALIST* reaches its readers the contents of the book doubtless will be closed, the fact that the volume is projected as an annual institution makes the project of more than ordinary interest.

A WRITER IN A NATIONAL MAGAZINE recently declared that everyone owed it to himself to be psychoanalyzed. "Know thyself!" thunders the sage. Few of us, in point of fact, are free from curiosity to see ourselves through the eyes of an impartial, searching reader of character. We suspect nature of having handicapped us with faults of whose existence we are unaware—faults that could be stamped out, if only they were brought to the surface where we might be on the alert for them.

Not being able to afford the \$250 charge for a psychoanalyst's services, the editor recently invested in the next best thing—an analysis of his handwriting by Dr. M. N. Bunker, whose advertisement appears in this issue. If psychoanalysis is any more searching and revealing than Dr. Bunker's analysis we'll need a lot of courage to face it. The conclusions Dr. Bunker drew from the handwriting sample we sent him were uncannily convincing. He told us of faults that made us rear up in protest—until reflection convinced us we had been labeling these faults by other names and calling them virtues. Not that bad features only were touched upon; Dr. Bunker concedes us a share of good points, too, and his general charting of our mental tendencies is going to prove very helpful.

While the results seem uncanny, Dr. Bunker of course does not pretend to any occult powers. It is reasonable that our character should betray itself through the hand. Any of us can discern at a glance the obvious traits revealed by handwriting: A meticulous, precise penmanship denotes a precise person; a hasty scrawl denotes practically the opposite; a nervous person nearly always betrays himself in his penmanship; frequently the handwriting reflects a state of health or a mood. It is reasonable, therefore, that one who has made a thorough study of the subject should be able to read much more than this. As a recognized handwriting expert and authority, Dr. Bunker's writings on this and allied subjects have appeared in many magazines over a long period of years. The unusually attractive offer he makes to *AUTHOR & JOURNALIST* readers puts a real treat within reach of all.



# THE AUTHOR & JOURNALIST

February, 1928

## Selling From a Prison Cell

*Not Even Prison Walls Can Prevent the Determined, Industrious Writer From Succeeding;  
A Remarkable Letter From Wilbur Hall*

BY WALTER J. NORTON

SEVEN years ago, during October, 1920, I started corresponding with two well-known writers of magazine stories—Gordon Young and Wilbur Hall. These men knew quite a good deal concerning me. They were aware that I had lived for forty years in the so-called underworld and that I had served several prison terms for burglary and robbery. They knew that the authorities had grown weary of dealing with me, time after time, and finally declared me an habitual criminal and gave me the extreme penalty for first-degree robbery committed in California—natural life in the penitentiary.

I wrote to each of these writers, informing them that I should welcome a chance to collaborate on some underworld fiction. I explained that I expected to be paid a flat word rate in case they used anything of mine. They both replied in practically the same manner; that, in view of the fact that I had an almost unlimited fund of crook material, it would be better for me to do my own writing and market my own output.

"It can't be done," I wrote them. "What do I know about story technique? Dynamic punch, unity, and rhetoric are Greek to me. I haven't sufficient education to write salable material.

"In considering the project I offer, I ask you to remember that fate has decreed the lawbreaker's usual turbulent lot for me and I have found no soft spots or founts of learning along the rocky road of transgression. However, that last jolt the law handed me jarred my faculties, and now, for the first time, the reform bug is buzzing in the old bonnet. It occurred to me that it wouldn't be a bad idea to get some writers

interested in turning some of my actual experiences into stories. Perhaps my life story, written as a biographical novel, would serve as a warning to many of the present-day devil-may-care youngsters. It might influence some who crave the glow of the so-called bright lights of crookdom to give a thought or two to the lurking shadows."

Mr. Young answered by return mail as follows: "Your statement regarding the bug in your bonnet interests me. Why not take the stand of a man who has reformed and then write a story based on reformation? In writing this, remember that there is a tendency among men 'beating back' to expect the world to be too absorbed in their reformation. One man's 'comeback' makes *one* good story. After that it is what you can do, not what you have been, that will entitle you to a place in the world. As a writer you must use the material of your personal experiences; but all that can be worked up into impersonal stuff, told as pure fiction, but having a truer ring than fiction. You just go ahead and write—anything, everything—and save your autobiography for your own use. Don't sell it until you are in a position to collect at least fifty per cent of the sale price. That autobiography of yours is your big financial—literary—asset."

A DAY or so later I received a letter from Wilbur Hall advising me to write my life story, and mail it to him. "Write me a letter a day about it," he requested; "starting as far back as you can remember. If we make a go of it—and the chances are good that we shall—the payment will be divided fifty-fifty."

I buckled down and scribbled away from November, 1920, until Christmas, 1922. I found that I could not mail out material every day. I sweated blood over that manuscript, writing parts of it over as many as twelve times before I was satisfied to send it away. Time after time, I was on the verge of giving up, but my friend wrote to me regularly, urging me to carry on. When I had finished I looked forward to a letter commending my "well doing" and informing me just when our "masterpiece" would appear in print. Instead, I received a short note from Mr. Hall, stating that he was uncommonly busy just at that time and could not attack my story for awhile. He knew that I had read a little technique while writing my autobiography, and suggested that I write a couple of short yarns and try my luck with the editors.

I went to it and was rewarded by finding a market for the first two stories I submitted. Encouraged by this exceptional bit of good fortune, I kept at it, and at the end of one year, I had written seventeen stories and sold nine of them. I sent printed copies to Mr. Hall. I give herewith his comment:

My Dear W. J. N.: I don't know whether you realize it or not, W. J. N., but about all I have been able to do for you in the years that we've been writing back and forth is to get you to write—write something—write anything!—so long as you keep writing. And I believe that was the right course to pursue with you and I think you will thank me for it some day. For you have made wonderful progress and you are beginning to get your stuff over. These things would not have come to you if I had either (1) written for you, (2) given you empty praise and encouragement, or (3) let you alone. I don't mean that I should be given any credit for your success; far from it! I only mean that I want you to understand pretty soon now, why I have appeared to hold out false hopes to you, encouraged you to waste time—as in the writing of that autobiography of yours. That life of yours is practically useless to me. But at a time when you had little besides your ambition to keep you going, I kidded you into setting down on paper certain experiences and ideas and reactions of yours, primarily (as I am proud to confess to you now) because I knew that only in that way could you be got to writing enough, along

a continued line and with a certain regularity of output, to force you to learn some of the rudiments of expressing yourself. I'm proud of the result. And I hope you go a long way and I believe you will.

Yours hastily,

WILBUR HALL.

SO it was that Wilbur Hall kidded me into equipping myself to earn the first honest dollars I ever owned.

I have stated that I was fortunate enough to sell my first two stories. However, the first one did not go over at once. Roscoe Fawcett, editor of *True Confessions*, returned the manuscript. His letter and notes written by the staff readers indicated plainly why the editor decided that it would be poor policy to publish the story. I had specified a certain prison and the true names of the officers in charge. In doing this I made my story appear to be imbued with youth's rash impulse to tilt with windmills. It took me merely a few hours to reconstruct certain paragraphs. In the re-write I omitted stating the location of the prison and referred to it as "M" penitentiary. I also gave my characters new names. I sent the manuscript back to the Fawcett people and sold it for one hundred and six dollars.

My second story, "Bill and the Jinx," a Christmas yarn of four thousand words, brought only twenty dollars. When Gordon Young read it he realized some of my shortcomings. He wrote to me. "Stick to simple words and direct statements and cut out all preaching," he warned. "When you feel like blowing off steam and raving a bit, go ahead and rave—do it the best you can, then throw it out." Mr. Young sent me Arthur Sullivant Hoffman's book, "The Fundamentals of Fiction Writing." Hoffman, in a few simple chapters, gives a marvelous short cut to the story game. I have literally memorized many of the paragraphs of that book—it is one of my most valued possessions.

My next was a sea story; a five-thousand-word tale that cost me more hard work than any other, before or since. It was rejected many times. I believe that a letter I received from Editor Liggett, of Macfadden Publications, regarding that yarn, contains good advice:

Dear Mr. Norton: In some ways I liked your story, "Bad Eye Pendelon, Man-Crusher," very much. It had real color and it was convincing, but the narrative was completely lacking in plot and neither did it contain any of the elements of romance. It is not absolutely necessary for the story we accept to contain romance, although it is preferable. I did not reject your story on this account, but principally because your narrative concerned only an episode and lacked a plot, that is, as we speak of a plot in the accepted sense of the word.

Your style shows a great deal of promise. The characterization was very well done. One could see the pictures you described, and the action was graphic and gripping. But unless you can so construct your stories that they have more or less a unity of time and place with a plot that creates interest in the opening paragraph and holds that suspense to the end, you will find difficulty in selling them to any American magazine.

It seems to me that it would be profitable for you to get several standard textbooks on short-story writing and center your studies on construction. There is a pretty definite technique in short-story writing which one must master before one can hope to compete in the literary markets. Anyone with leisure, determination, and intelligence can master this technique in a comparatively short time. I will expect you to submit more stories to me in the near future.

I could have straddled my high horse and let Mr. Liggett know that, technique or no technique, I was managing to sell stories. I am glad I wasn't that foolish. Instead, I profited by his excellent advice and straightway sent the Macfadden Publications another manuscript. Their next letter to me

ran in this pleasant vein: "We are buying your story, 'Money for Lulu.' A check for \$115 in payment will leave New York not later than the end of next week. We should like to consider more material of the same type."

Editors differ. For instance, Fawcett did not like a criminal insane asylum story of mine, but Macfadden paid me \$56 for it. On the other hand, Macfadden could not use my "Three Bad Bills" or "The Renegade Deputy," but *Triple-X* purchased both. Another of my stories was sent out for eleven trips before it finally sold in San Francisco. I tried for six months to sell a series of articles under the title of "The Viewpoint of the Underdog." This material did not seem to be for the magazine market, but the *News Enterprise Association* took it off my hands at the rate of \$15 per thousand words.

Rejection slips are as water on my wheel. I cannot expect to satisfy all of the editors, because I started training too late to hope to catch up with those versatile, clever fellows who sell everything they write. But I am still plugging along and managing to earn a little as I learn. To me, the game is fascinating, entertaining, elevating and a splendid way to make use of spare hours.

**A**FTER working all day in the prison stone quarry, I write from five P. M., until nine—the hours from cell lock-up till bedtime. Under the circumstances there isn't much incentive to create. But, all told, I have sold thirty-one of the many manuscripts I have mailed from my cell, and that ought to encourage other beginners who can go to it surrounded by all of the comforts of home.



## MUSTEROLE

By B. F. CLARK

**T**HIS title hasn't anything to do with my story. It is frankly put there in hope of inducing Editor Hawkins to read further. I could as well have called it "The Chimpanzee Shimmy." But "Musterole" is a more arresting title. I once wrote a story entitled "Strawberry Juice," which I modestly handed to a lady friend. After patiently and earnestly reading the story, which was in longhand, and poor longhand at that, she remarked with engaging frankness: "Why, this story is awful. I have read it to the end and nothing at all happened."

"Why did you read it through, then?" I demanded.

"Because," said she, "I wanted to see why you called it 'Strawberry Juice.'"

Which convinces me that it is quite possible to invent titles so compelling as to persuade people imbued with natural curiosity to read the story through regardless.

That's what I wanted to get across. Thank you.

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## The Saturday Evening Post— An Interior View

BY FREDERICK C. DAVIS

THE world-wide tribe that writes looks to Philadelphia as its Mecca—and George Horace Lorimer is their Mohammed. *The Saturday Evening Post* calls itself an American institution. It is. Here-with I pay it my homage—whatever that amounts to.

Even though I have seen the inner workings of that institution, I cannot yet believe that it is a product of men. It is a phenomenon that is positively supernatural. I cannot picture writers who write for it as treading this world with ordinary mortals. Somehow, by awful powers, the weighty magazine appears weekly, a natural wonder to be marvelled at. And even those that edit the magazine marvel at it—as I will soon tell.

I went to the shrine as the sub-editor of another lesser magazine—a magazine necessarily lesser—and absorbed its aspects as such. The A. W. Neill, whose name appears on the first page weekly, told me its secrets. Perhaps I err in making these disclosures. I hope not.

Through many strange and bewildering cities have I found my way with success, but I am obliged to confess that after entering the *Satevepost* plant I was absolutely lost for thirty minutes. No signs point the way. Its vastness is unmarked by green or black lines to follow. From floor to floor I wandered, venturing down long corridors walled high with the originals of past *Post* covers. Finally I was rescued and directed to my destination. I had a letter of introduction.

The assistant advertising manager whom I went to see turned me over to a sub-assistant, who referred me to a subsubassistant, who in turn put a guide in charge of me; then, after a long journey through spacious outer offices, imposing white gates, and over velvet carpets, I reached the office of A. W. Neill. It may be a rash thing to disclose, but A. W. Neill is a Miss. I had

been prepared for her by statements that she is Lorimer's "right-hand man."

Besides her duties of reading manuscripts and attending to uncountable other details, Miss Neill "makes up" the *Post*. Having myself achieved a near-breakdown by making up a comparatively small monthly, my admiration for Miss Neill and her task of putting together a huge number of the *Satevepost* each week is unbounded. She does it, but how no one else in the world knows. As an editorial executive she is likewise a marvel.

She recalls the days when the *Post* was a mere pamphlet, comparatively speaking, when forty-eight pages constituted an issue. In those days she used to go down into the pressrooms and watch the paper fed into a press at one end while the magazines, cover and all, came out at the other. She has stopped trying to figure out the puzzle of how the magazine ever is manufactured now, so hugely and so weightily. Not even Miss Neill could tell me how it managed to appear. So I say that the magazine is a marvel even to those that make it.

THE *Post* staff is comparatively small.

Mr. Lorimer has under him three or four subeditors. There are several men whose duty it is to see that the magazine is issued letter-perfect. There are, I believe, only two manuscript readers.

But each of these gentlemen works amid splendor. Each man or pair of men has an expansive office, richly carpeted, with fine desks set back amid white panelling and big windows.

Though my contact was with Miss Neill, there is no rank, I believe, among the subeditors except, I presume, in seniority. Frederick S. Binglew, Thomas B. Costain, Wesley W. Stout, and B. Y. Riddell are also associate editors under Mr. Lorimer; Thom-



as L. Masson, also listed as an associate editor, handles, I believe, only the Short Turns and Encores department.

The editorial departments of *The Country Gentleman* and *The Ladies' Home Journal* are in the same building with those of *The Saturday Evening Post*, but the editorial department of each magazine functions separately.

First and foremost, let us follow a manuscript through the editorial department.

Manuscripts coming in are immediately divided into two classes: those received from literary agents and those received from writers who have already appeared in the *Post* make up the first group; the second is that mass of stuff which unknown and new and other writers send in. The *Post* very nearly has the pick of the country's output. Many a writer sends his manuscript to this magazine first regardless of what it is! The high prices it pays, its speedy decisions, the prestige of being a *Post* writer do the rest. Something like 30,000 manuscripts come in yearly.

Most of these manuscripts deserve and get no more than a glance. This is the situation in every magazine office. About 90 per cent of all typewritten matter received is not fit for publication anywhere. Part of the remainder is printable, but in the wrong port and will probably find the light elsewhere; and the smallest part of all is acceptable. A process of elimination is the only one I know of by which printable manuscript can be found. In the *Post* offices there is a particular effort to read carefully anything bordering on the possible. The *Post* policy is as careful in regard to the reading of the incoming manuscripts as it is in the production of the magazine technically—of which, more later.

As to how much chance a new writer stands toward getting into this mammoth magazine—the chances are good if the writer is good. Recently the editors published a statement that last year the magazine published stories and articles from sixty-nine writers who had not previously contributed to it. Of this number, the announcement noted, four were short fiction by writers who had never before appeared in print. "The search for new blood," they said, "is one of the primary functions of the editorial staff." Which, after all, is only common sense. *The Saturday Evening Post* is no secret society. I myself have been

watching with interest a writer of short wood-pulp detective stuff who recently burst into the *Post* with an entirely different type of story. He has, mark you, repeated.

The subeditors read the promising manuscripts. They have, it seems, no "efficient system" of checking their opinions. The manuscript goes about in its original envelope, and the editors jot their decisions on it. Miss Neill showed me one, concealing the name of the writer. One editor had written "No" on the envelope; another had said "Yes"; Miss Neill herself had noted "Story all right, but she stops too soon." The manuscript was on its way to Mr. Lorimer for a final decision.

Mr. Lorimer reads every word of the stuff he publishes before he publishes it. That, incidentally, is an enormous amount of reading! He reads, of course, much more than ever gets into his pages. And his decision is final. He has been known to reject a manuscript which his subeditors had recommended as acceptable. Also, he has been known to buy a manuscript which his subeditors had judged as useless for the book. The policy upon which he works, I was told, is:

"No magazine is big enough to endure the mistakes of more than one person!"

Every now and then the sub-editors delve into the pile of unrush which collects on the readers' desks. The readers, that is to say, are checked up. Nothing good must get away.

Once past Mr. Lorimer, the manuscript goes into galley form. Monotype machines set the stuff for the three Curtis publications because they facilitate corrections. In galley form the matter is sent to the author for correction, if that is deemed advisable. The art department handles a proof for illustration. But even after the type is set and the illustrations are made into cuts, even after the pages are ready for dummieing, work on them does not stop.

It is the policy of the *Post* that everything it prints must be as correct as possible. The magazine maintains an extensive reference library for the purpose, and at least two men spend their days chasing errors out of the printed pages. No quotation inserted by the author in a manuscript ever is correct, it is said. Dates, the names of people and places, everything is looked up. I was shown one manuscript in which the distance between two points was given erroneously; the

proof readers had gone to great pains to corroborate this data, and had found it wrong. These corrections never stop until the magazine is printed. After the nickel-type plates are made and on the presses, corrections are still made if serious mistakes are found. Three plate changes in a week, I was told, are a serious matter. There is a reason behind this meticulously careful search for errors. In the first place, no first-class magazine wants mistakes to appear in its pages. In the second, if a mistake is made, a flood of letters is sure to come in, pointing it out. And in this description of the careful editing of the magazine typographically and otherwise, there should be a clear and direct lesson to the writer.

Going back in our story, with the art material ready, the pages are made up, partially reset, and the "runover" is adjusted. (This means that material may be added or omitted to fit the space, so that the article may end at the bottom of a page or at some convenient breaking point.) The *Post* is printed now on many presses, each running with duplicate plates, so that the tremendous print order can be accomplished. Bear in mind that not only is the *Post* printed in that building, but *The Ladies' Home Journal* and *The Country Gentleman*. The plant works day and night, and it works on schedule. An issue must appear every Thursday without fail.

So far as the supply of printable material goes, this presents little difficulty, except in the case of specialized matter. I witnessed an issue made up except for its lead article; if one did not come in in time, something else must be inserted so that the issue could go to press. Very many of the *Post's* articles are the result of editorial foresight and aggressiveness; that is, Mr. Lorimer does not depend on the haphazard receipt of stuff. He could not possibly do so. He is supreme as an editor because of his conception of what the *Post* should print, and his ability to make men write it. The great bulk of the material, however, comes unsolicited. Miss Neill showed me her editorial list of material available for use, from which she selects the contents of each issue.

This list, incidentally, was imposing. It covered many pages. It listed fiction and non-fiction, the titles of the pieces, the names of the authors, the openings (left- or right-hand page, double spread, etc.) and the number of columns of runover. I saw big

names there. A story might, incidentally, remain in galley form for many months before it is called for by the purpose of the editors. Or it might be used in the earliest possible issue. It should be borne in mind that the magazine is in process of manufacture about seven weeks before it appears on the stands.

From this editorial list are selected the contents of the issue at hand. Miss Neill does her mysterious and marvellous work with them. The foreman of the plating rooms perhaps is waiting for her final pages. I know how nerve-racking that is, in a decidedly smaller measure. Miss Neill's idea of hell, she said, consists of a printer waiting outside her door. It's worse than fire and brimstone.

The editorial work on an issue never stops, as I have noted, until the issue is published. Constant references are made to matter on the press. Questions are constantly being raised—how many questions, how perplexing, only the *Post* editors can know.

**T**HERE remains the mechanical production of the magazine, which is a decided element in the marvel.

The editorial offices are at the top of the building, in the front. The mechanical departments are separated by a thick fire-wall which runs the full height and length of the building, and ponderous doors open through it. Production of the magazine begins at the top and goes downward so that, when it is finally assembled and ready to be shipped, it is at ground level.

The mechanical processes are beyond me. I can only suggest them to you. After the pages are plated and affixed on the presses, and the presses are set in motion, another great task presents itself. The magazine is, of course, printed in sections—"signatures." These must be assembled in proper order. The cover must be placed outside of them. The whole is stapled together. After being stapled, the magazines are stacked up and huge steel knives shave their edges clean. And then mailing remains.

Uncle Sam has given the Curtis building a post office of its own to handle expeditiously the tons of magazines that leave. Millions of these are stamped with the names and addresses of the subscribers by cunningly contrived machines. They are bundled and shipped away in bags. You

have probably puzzled your brains, some time or other, over the problem of the *Post's* appearing simultaneously all over the country. Subscribers' copies are mailed to the post office in rolls which bear the legend: "Do not deliver until Thursday, May 8th." That's half the answer. The other half is that carloads of *Posts* are going all over the country by freight, many days before publication date, to wait in distributors' offices until the release date. So many millions of copies of the *Post* go out of that post office yearly that one may well wonder, with somebody or other, as to what becomes of them all. The used-razor-blade problem is nothing compared with it.

Around the Curtis plant are many details of interest: the galleries of paintings; the library; the building itself. And there is an odd little department, tucked away in a corner, in which girls are putting together slightly imperfect sheets of printed matter and making copies of the magazines out of them. Since every employe of the Curtis company is given a free copy of each issue

of each magazine, and since there are about 4000 employes (as I remember the figure) this department pays well for itself.

I stood beside a pile of covers, printed "four on," which stacked as high as my head, and innocently asked: "Are these the covers for one issue?" Then a tag was shown me, stating that there were 11,000 covers there; which meant that the full print order for covers was more than 200 times that much! It was remarked to me, incidentally, that about 90,000 "returns" are expected each week—a figure greater than the circulation of many other magazines!

IT has been said that the *Post* is doing its bit to keep the nickel in good standing! As a wit once remarked:

"I never read the *Post* in bed. I'm always afraid that, just as I'm going to sleep, it'll fall on my face and kill me."

That, however, is not my attitude. For the magazine and its personnel I have only the most abject reverence.



## Good Poultry Articles Are in Demand

BY FRANK GRUBER

*Editor, The Wyandotte Herald.*

A VERY good field for the agricultural writer, and yet one which is overlooked by many of them, is the poultry paper field. There are in this country some twenty large journals of this class and any number of smaller ones. The larger ones all purchase material of some kind.

The pay, while not as large as in some fields, is fairly good, averaging from a quarter to a cent a word, although for very good articles it will run as high as two cents a word. Style in writing is a minor item in this field, as long as the article possesses merit and is timely. One thing bear in mind, however: know what you are writing about, for there is no one who will discover it as quickly as the poultry editor.

Some of the poultry journals have field men who go about interviewing successful poultrymen. These articles on experiences, or "success" stories, as they are known, are eagerly snatched up by the editors.

Articles on disease control, housing of flocks, feeding, or any new feature concerning chickens also are in demand, although a great many of the latter articles are submitted gratis by subscribers. But if the article is timely there is just as good a chance to land it as any other kind.

Another story that would be almost a sure sale, if it struck the right journal at the right time, is the advertising story. This is a story that has just come into vogue in the past few months. It is intended to influence readers to use a certain kind of product. For example, a leading journal recently featured an article entitled, "Does It Pay to Use Commercial Feeds?" The article describes commercial feeds in detail, and gives figures on the benefits and savings that may be had by using them instead of mixing your own.

Another article of the same type was entitled, "Sunlight From the Bottom of the

Ocean." It discussed the benefits of using cod liver oil for poultry. There are many extensive advertisers of such products and these articles would help their sales. By studying the advertisements one might readily get an idea for such an article. Such material brings comparatively good prices.

Poultry editors, as a rule, are splendid men. With them there is no waiting six to nine months for a report on a manuscript. (I have experienced this aggravating experience many times in other fields and can see no excuse for it.) They usually report within a day or at the most a week.

In my own connection (in addition to editing *The Wyandotte Herald*, I pass on articles for *Rhode Island Red Journal*, *Leghorn World*, and *Plymouth Rock Monthly*—these magazines constituting "the Waverly Poultry Four") we receive numerous articles every week and make it a point to report on them the same day that they are received, whether the report is an acceptance or a rejection. I have written quite a bit of fiction and have had most of it rejected, but never in less than a week.

That there is a real shortage of suitable stories in the poultry field, is evident from the experience of the company with which I am connected. We publish four journals, having a combined circulation of 130,000. If we receive twenty articles in a week it is a good week. We are perforce compelled to use many inferior articles that we would not use if we had enough to select from. As ours are classed with the leading poultry journals, it can safely be considered that the shortage exists in the other journals.

In addition to the poultry journals, practically all of the leading farm papers conduct a poultry page for which they buy articles. Their rates are somewhat higher than those of the poultry journals, but the articles usually do not run over a thousand words. Practically the only story that can get over to them is the success type of story of about a thousand words, as the poultry editors usually write the other material.

Articles for regular poultry journals may run from 500 to 3000 words. Longer stories will either be cut down or rejected. Padding must be omitted, as our readers care nothing for mere flowery descriptions. What they want is a story with lots of good, meaty material—and, above all, pictures.

Fiction is not used by these journals, but many of them conduct departments on

building handy things, or joke columns, for which the payment runs from subscriptions to perhaps a dollar for every item accepted. *The Poultry Tribune* also has a page of photographs on poultry topics for which it pays from one to three dollars each.

In closing, I wish to stress the fact that the poultry field is a very good field for the writer who knows the subject, but one who knows little or nothing about poultry would only be wasting his time in trying to write for it.

Following is a directory of poultry journals that purchase material, listed according to size:

*American Poultry Journal*, 536 S. Clark Street, Chicago.

*Poultry Tribune*, Mount Morris, Ill.

*Waverly Poultry Four*, Waverly, Iowa. (This consists of *Rhode Island Red Journal*, *Leghorn World*, *Plymouth Rock Monthly* and *Wyandotte Herald*.)

*Reliable Poultry Journal*, Dayton, Ohio.

*Poultry Item*, Sellersville, Pa.

*OK Poultry Journal*, Mounds, Okla.

*Standard Poultry Journal*, Pleasant Hill, Mo.

*Dixie Poultry Journal*, Nashville, Tenn.

*Poultry Keeper*, Quincy, Ill.

*Inland Poultry Journal*, 25½ W. Washington Street, Indianapolis, Ind.

*Poultry Success*, Springfield, Ohio.

*Everybody's Poultry Journal*, Hanover, Pa.

*Poultry News*, Dallas, Texas.

*Pacific Poultrycraft*, 312 E. Twelfth Street, Los Angeles, Calif.

*Poultry Herald*, Shubert Building, St. Paul, Minn.

*New England Poultryman*, Boston, Mass.

*Pacific Poultryman*, Seattle, Wash.

### Tabloid Reviews

BEHIND THE SCENES WITH A NEWSPAPER MAN.  
By E. J. Stackpole. J. B. Lippincott Co. \$5.00.

The author is president and editor-in-chief of the *Harrisburg Telegraph*. In this volume he gives interesting and valuable recollections of Pennsylvania politicians who have become prominently identified with the life of the United States. Reading the volume would provide an author desiring to write political stories with a rich background. The author discusses newspapers and their obligations, and allied matters.





## Stoning Your Hero

BY WILLIS K. JONES



WILLIS K. JONES

EUROPEAN critics condemn the American short-story by calling it "machine-made," turned out in quantities according to pattern. If they mean that most of our popular fiction is different from the long and rambling specimens that pass current across the Atlantic, their opinion is probably quite correct, for, ex-

cept in the "highbrow" magazines, a tale like the Spanish "Three-Cornered Hat," by Alarcon, or the Italian "Signora Speranza" of Pirandello, the chief interest of which lies in following a hero or heroine through many an unconnected incident, finds few markets. At the end of such a rambling journey the reader may feel that he knows the chief character, but he has little sense of story.

Compared to such tales, the closely compressed stories from the pen of O. Henry or his imitators have a certain similarity which may give basis for an accusation of formula fiction.

Those who were interested in following the movies in the early days of the art may remember the difference that existed between those "Made in U. S. A." and those that came from the continent. While our films were crude enough, at least they told some sort of story. The majority of French pictures, on the other hand, gave the impression that the director was allowed so much

footage. He shot the final clinch and then led up to it by photographing anything dramatic that presented itself, without reference to logic or character development.

Yet it was a Frenchman who, in stating his formula for a three-act comedy, enunciated what seems to me a very valuable hint for story writers in general.

This is the formula: Act I, Get your hero up a tree. Act II, Throw stones at him. Act III, Get him down again.

The value of this touchstone comes in testing any proposed story, or any embryo plot. Take, for instance, a situation like this: A girl is shipwrecked on a deserted island. In addition to herself, the man she loves, a weakly, meek sort of fellow, and a bullying member of the crew, are the only ones saved. The bully, saying that they never will be rescued, demands that she choose him for her mate if she makes any choice at all. And the little man wants her for himself. Now surely the powerless hero is, figuratively, up a tree. How flat the story would be if a vessel appeared that afternoon and took all of them off! But if we follow the hint and throw stones at him—make it seem that he is about to conquer by superior intelligence only to have the bully turn the tables, if we make him teeter on a limb (to keep up the figure) until finally, by his own ability, he discovers a logical way to get down—it is conceivable that the resultant story would be worth trying out on an editor.

ARTHUR HOPKINS'S book, "How's Your Second Act?" deals, in dramatics, with the problem of choosing such big and sharp stones to hurl that the audience is continually on edge for fear one of them will hit the hero and put him out of business.

Use this same test on your plot situations. The first thing I do when I get a story under

way is to consider the possibilities of the problem, but before I attempt to solve it I hunt for additional (and logical) stones to throw. They must be different—for the sake of sustaining the interest—but they must grow out of the problem or the story will be just that mechanical sort that the critics condemn. Now, if the solution can be brought about by the use of some of these stones—if the hero can deflect one and turn it aside to the destruction of the villain or the obstacle, then the plotting is compact and I have hopes.

A beautiful example of the boomerang effect of stone-throwing is the play "Dulcy." The heroine, the original "Dumb Dora," had a gift for saying the wrong thing and getting her husband into trouble, but her remarks about her husband's business interests, though at first they seemed to destroy all his chances for partnership, served in the end to make him seem extremely desirable.

Many of the writers who sell regularly make use, consciously or unconsciously, of this device. In looking for examples in modern fiction, I took a book from my shelf at random. It opened to Edna Ferber's "Gay Old Dog." The man, Jo Hertz, is in a predicament because of his death-bed promise to look after his three sisters until they found homes of their own. Lacking both money and initiative, he cannot marry Emily, whom he loves, but sees her won by a rival. One stone! Others come rapidly: ingratitude, ill-treatment, and finally, an attempt on the part of the now comfortably settled sisters to intrude in his friendships. The last blow is the sight of Emily's son starting off to war and the thought that his sisters had spoiled the chance of his having children. He is aroused, he rises above his environment, and declares his independence. The worm *will* turn if you throw enough stones to spur it into activity!

Or take a humorous story like O. Henry's "The Cop and the Anthem." The coming of winter to New York has Soapy the Hobo stumped (which is the same as saying he is up a tree). He wants to get warm quarters in some jail for the cold months. Luck, however, casts stones at him by frustrating his every effort. Intending to be arrested for beating a restaurant out of the price of a meal, he is halted at the door. He breaks a big window and the policeman chases the wrong man. He finally gets into

a cafe but is kicked instead of arrested after the meal. Even disorderly conduct and highway robbery bring him no nearer to success. Then, because it was O. Henry who wrote the story, there is a surprise at the end. Soapy hears church music that makes him want to reform. Just as he is making up his mind to go to work, the cop appears at the church door and the next morning Soapy is sent to jail for the winter.

Every reader will probably think of other stories which illustrate the precept.

H. Bedford-Jones uses the principle in most of his stories. One which appeared in *Short Stories*, called "Wizard of the Outlands," is too long to consider in its entirety, but see what he does toward the end. Thornton, the American hero, and the deposed Moroccan wizard ruler had three objectives: to obtain the Four Inestimable Things whose possession marked the real ruler, to rescue the Berger girl the prince loved, and to free his best friend from prison. These are all practically accomplished by page 37, and there are 40 pages yet to come. What happens in the latter half of the novel? The author throws stones.

The wizard is wounded in the jail delivery and from then on the success of the whole undertaking devolves upon the American. It is he who must communicate with Yamna, the girl in the harem. The nominal ruler demands the caskets containing the treasures on pain of death to both men. Another problem to be solved, a stone to be dodged. The French are coming to attack and must be warned of a trap set for them. The girl is taken along to battle while her lover is too sick to move. The Spanish servant, saved by Thornton, has discovered his masquerade and is a potential source of trouble. All these difficulties are solved in time, but each leaves a bigger one. The dying Spaniard reveals Thornton's secret. The defeat of the Moors gives him the responsibility for saving Yamna. The white Arabian horse, won by a trick, is almost sure to betray them in the dark, and to complicate matters still more, Yamna falls in love with Thornton. When he tells her he is saving her for his friend, she shouts news of his whereabouts to the enemy. And at the very end, when he wins through and reaches the wizard prince, expecting safety and gratitude, he is confronted by Yamna's charge that he tried to win her love on the way.

The author takes each setback and uses it to advance the fortunes of the hero.

Whether or not following the rule rigidly will make a writer mechanical depends on the individual. It may be one cog in that proposed machine for manufacturing fiction advocated by a recent humorist. But if,

as so many editors declare, the plot's the thing, this is at least a method of strengthening that plot. And if, as others maintain, style is what gets the writing across, it will provide a strong skeleton to be adorned with the garments of words. In either case, it is worth keeping in mind.



## PORTRAITS OF AUTHORS WHO CALL UPON ME

BY HAROLD HERSEY

### IV—THE STRAY CAT FROM A BACK FENCE OF EUROPE

THEN there is the hotsy totsy bird of passage who lolls into my office with this remark: "Bah jove, old bean, I have been dawdling in jolly old London for the pawst two years and deah me, I am entirely out of touch with the American market." Or perhaps he casually mentions the boulevard life of Paris, the Bohemian circles of Vienna or a villa at Capri where he put the finishing touches to his serious novel which, of course, "the American rabble will never understand."

He regales me with intimate accounts of the celebrities (that no one has ever heard about) who are seen every afternoon hanging around the Dome. He laughs uproariously over a Yankee who gangled into the Cafe Royal. Perhaps he speaks quickly, as though it were of no importance, of Pirandello's latest hodge podge or of James Joyce haunting the Shakespeare House with a new monstrosity of a manuscript.

"My deah fellow," he drawls. "What kind a bally cheap stuff are you printing in your beastly magazines these days? Is it possible for me to write the dribble for spot cash? Re-awly, I ought to be able to do the stuff with my left hand."

I hasten to explain, half apologetically, being only an editor of fiction magazines, that perhaps writing stories for a public that buys several million magazines each month, is not just a left-handed job. The world traveler squints his eyes at me and smiles. Really. Such a dumb point of view as mine isn't worth answering. The subject of our conversation is changed by his direction. I do not swap anecdotes of the time I wandered the streets of London with two pounds in my pockets, or an interview I had with Havelock Ellis out in his Brixton apartment in 1921 when I was helping Margaret Sanger edit the *Birth Control*

*Review*. My adventures would seem trivial in the face of this visitor's absorbing elegance. He criticizes American people rigorously. This prohibition, for example. Our Pecksniffery. Our monkey trials. Finally I pluck up courage and speak of the amazing publishing and sale of cheap melodramatic books in France, Russia and Spain. Of the decadence of Italian art until it has become mere rococo junk. Of the overflow of cheap English magazines. Of the insular point of view of the French. Of the Prussian ego. Of the ghastly transvaluation of values that has taken place in Russia since Lenin died and of the unholy thousands of political prisoners rotting to death in Bolshevik prisons. This passes over my visitor's back like water—the proverbial water from the proverbial duck.

He pins me down. He wants to write popular stuff so that he can get money enough to get out of this machine-like country. Couldn't I take some short stories? He outlines the plots. They are magnificent, I'll tell the world. They might go in the *Podunk Gazette*. My patience dribbles away. I get up and rub him out of the office. He sails away, disdainful. He has other fish to skin. Later I learn he was born in Kansas or Alabama or West Virginia. And I am reminded of a little artist I met on the "Leviathan" when I was going student's passage to England in 1924—a young man who told me that, being so American, I would of course go right to the Dome if I visited Paris, where all the other Yankees held forth—and of course he would never go near the place. One night I passed by. There he was sitting expatriately, taking his drink in style. Selah.

Moral: It takes all kinds of writers to make the printed page.

# THE AUTHOR & JOURNALIST'S ANNUAL

## Handy Market List of Syndicates

FEBRUARY, 1928

**T**HE SYNDICATE DIRECTORY presented herewith is, we believe, the most complete and accurate, and certainly the most up-to-date, compilation of syndicates, with their editorial requirements and allied information, ever prepared for the guidance of authors. The information was secured largely through a questionnaire sent to all of the syndicates. Where meager information was furnished, the probabilities are that no material outside of that furnished by regular staff members is considered.

Comparatively few syndicates offer a market for occasional material. Supplying their clients, the newspapers, with regular daily or weekly material on a contract basis, they are compelled to make arrangements with sources that they can rely upon for a steady flow of copy of a specified kind and quality. As a rule, therefore, they employ staff artists and writers on a salary or contract basis. The syndicate, as a rule, does not seek new talent. It prefers the tried and seasoned newspaper veteran, who has demonstrated his or her ability to turn out the kind of copy required over a long period of time, or a nationally famous writer.

The notation that appears frequently in the directory, "All material obtained through regular sources," does not inevitably mean that the syndicate is closed to new writers, however. It usually means that no scattered contributions—such as a single short-story or feature article—will be considered; but if an author is able to demonstrate that he can become a "regular source" of supply for some kind of appealing copy, be it an editorial, a regular column, or a daily poem, he is not unlikely to win consideration from these practically closed markets. The best way to demonstrate such ability, of course, is to do the trick. Thus, newspapermen who succeed in winning popularity through local columns or features often find themselves drafted for syndicate service.

The regular sources of supply for syndicates connected with leading metropolitan newspapers are, of course, these newspapers. The *Ledger* Syndicate, *Herald Tribune* Syndicate, *New York World* Syndicate, and others of this type, are organizations created to syndicate the features prepared by staff and contract writers for the newspapers they represent. One cannot ordinarily sell direct to the *New York World* Syndicate, but must sell to the *New York World* itself.

To put it more succinctly, becoming a syndicate writer is not so much a matter of selling material to it, as of getting a job with it.

Between seven hundred and one thousand authors and artists are on record as being under contract with syndicates to furnish material on a regular schedule. Some are big-name authors who won their reputations in books and magazines; others are little known outside of their newspaper work, but have won their places because of ability to satisfy the special requirements of the syndicate field.

Some of the syndicates, as a study of the directory will show, buy free-lance contributions—news features, photos, short-stories, serials, jokes, and miscellaneous matter. Payment is either by outright purchase or on royalty or profit-sharing basis.

Not included in this directory, but allied to the syndicates, are numerous services operated for the purpose of supplying news and trade-journal features to various customers. These sometimes employ correspondents and staff writers, just as do the syndicates; but they sell their work in the open market and dispose of exclusive rights to the newspaper or magazine buying a contribution. A syndicate sells the same material for simultaneous publication to various periodicals, giving exclusive rights only in a specified limited territory.



### THE SYNDICATES

**Adams (George Matthew) Service**, 250 Park Ave., New York. Comics, cartoons, feature treatment of news, first and second serial rights to fiction serials, editorial matter. Obtains material chiefly from regular sources; sometimes purchases from free-lance contributors. Interested in seeing work of columnists and comic artists. Nothing desired that does not lend itself to daily and continuous release throughout the year. Payment at flat rates and on weekly and monthly percentages. Jessie A. Sleight, editor.

**Affiliated Press Service**, National Press Bldg., Washington, D. C. Feature articles with illustrations, 1200 to 3000 words; popular news features, all lengths, with photos; popular scenic features; articles with a business slant, with personality emphasis. Employs regular and staff writers, but buys occasionally from free-lance contributors. Outline and query first, with emphasis on type of story, length, slant, and photographs, to save time. Generally pays on publication, at ½ to 4 cents a word, although will pay on acceptance if material is to be held unduly. Walter Raleigh, editor.

**Allen Feature Service**, 440 Riverside Drive, New York. Mary E. Allen, editor.

**Associated Editors, Inc.**, Room 940, 440 S. Dearborn St., Chicago. General newspaper features—some feature articles for children of school age. Material obtained chiefly from staff and regular contributors; scarcely any from free-lance writers. Payment on publication at varying rates. W. Boyce Morgan, managing editor.

**Associated Newspapers**, 270 Madison Ave., New York. General features, bedtime stories, puzzles, daily poems, etc., obtained through regular sources. W. P. Sarver, editor.

**Associated Press Feature Service**, 383 Madison Ave., New York. A branch of the Associated Press; not likely to accept free-lance contributions. L. C. Stratton, editor.



**Audio Service**, 326 W. Madison St., New York. Radio programs, radio features, etc., prepared by staff. Joseph Fischer, editor.

**Bain News Service**, 255 Canal St., New York. News photos, obtained from photographers and correspondents. Does not invite material from free-lance writers. J. Walter Smith, editor.

**Bell Syndicate, Inc.**, 154 Nassau St., New York. Articles, comic strips, fiction, special features in series; second serial rights to serials and short-stories. Obtains material chiefly from regular sources; very little purchased from free-lance contributors. Payment usually on 50-50 basis after publication.

**Bond-Barclay Syndicate**, 1861 Tioga St., Philadelphia. Fillers of various kinds, usually 200 words or under; jokes; radio hints; automobile hints; nature fillers; very short poems; etc. All wants supplied at present, but may be in the market a little later for well-written food stories of around 750 words—but only by specialists in this line. Richard S. Bond, director.

**Cambridge Associates**, 174 Newbury St., Boston. Specialized service; all material furnished by staff. G. S. Mead.

**Capital News Service**, National Press Bldg., Washington, D. C., Washington correspondence. Maxine Davis, editor.

**Central Press Association**, 1435 E. 12th St., Cleveland, O., and Times Bldg., New York. News and general features, chiefly supplied through regular sources. V. V. McNitt, manager.

**Chicago Journal of Commerce Syndicate**, 12 E. Grand Ave., Chicago. Business and financial material. Obtains all material through staff. Arthur A. Judd, editor.

**Chicago Tribune Newspapers Syndicate**, Tribune Tower, New York. Features prepared by Chicago Tribune and New York Daily News. Big-name fiction and special features, usually by arrangement with famous authors. Payment at good rates on acceptance. A. W. Crawford, manager.

**Collins (Paul V.) International Newspaper Syndicate**, Star Bldg., Washington, D. C. Popular science; feature articles with illustrations; interviews with notables on serious and important topics suitable for international syndication; must be of outstanding importance. No fiction at present. Obtains material from regular sources but new matter is considered. Must be continuous and exclusive. Payment on 50-50 basis on American publication, 25% to writer on European publication through London connections. Paul V. Collins, editor.

**Columbia Newspaper Service**, 799 Broadway, New York. Obtains all material from regular sources. Thos. A. Webb, editor.

**Continental Features**, 145 W. 45th St., New York. News photos—drama, society, sports, theater. Does not consider unsolicited manuscripts. George Halasz, editor.

**Cosmos Newspaper Syndicate, Inc.**, 70 5th Ave., New York. Series written by people of international importance; second serial rights to serials, feature articles, news features. Interested in seeing work of comic artists. Purchases part of material from free-lance writers. Payment, usually 50 per cent of net sales. G. S. Houston and Myles F. Lasker, editors.

**Couch Publishing Company**, 521 Bond Bldg., Washington, D. C. Business news obtained from regular sources. Ralph F. Couch.

**Current News Features, Inc.**, 63 Park Row, New York. Syndicates only occasional big features such as ocean flights or polar expeditions. H. R. Baukhage, editor.

**Deitrick (Betty) Feature Service**, 683 Market St., San Francisco. Newspaper serials, 60,000 to 90,000 words. Motion picture rights negotiated for authors of published books. Payment for fiction, 35 per cent after expenses are paid. Mr. Loly, editor.

**Devil Dog Syndicate**, 154 Nassau St., New York. Sport features prepared by staff. J. J. Stewart, editor.

**Dominion News Bureau, Ltd.**, 275 Craig St., W., Montreal, P. Q., Canada. Canadian features. W. E. Hopper, manager.

**Dorr News Service**, 7 Bank St., New York. Art and exploration features; new inventions; news and pictorial news subjects, particularly art features. Material received chiefly from regular sources, but is open to material, including pictures, from free-lance contributors. Suggests first writing a synopsis of proposed features; news pictorial subjects may be sent on approval. Payment on publication usually, at terms arranged with author. Charles Henry Dorr, editor.

**D. P. Syndicate**, Doubleday, Page & Company, Garden City, New York. Important memoirs and established fiction, obtained through regular sources. Rarely if ever purchases material from free-lance writers. Ralph H. Graves, manager.

**Eastern Newspaper Service**, 457 Stuart St., Boston. Animal stories, natural history, children's stories. Material purchased from authorities, staff writers, free-lance contributors. Payment at indefinite rates on acceptance. James Dempsey, editor.

**Editors Copy**, Orangeburg, S. C. General features prepared by staff. Hugo S. Sims, editor.

**Editors' Syndicate**, 19 E. 40th St., New York. General features. All material obtained from regular sources. I. V. Vandyke, editor.

**Ellis Service**, Swarthmore, Pa. Uses only the work of Dr. Wm. T. Ellis.

**Famous Features Syndicate**, 1819 Broadway, New York. Specializes in series based on news. Purchases material from free-lance writers. Buys first serial rights to serials, feature articles, news features; interested in seeing the work of columnists. Payment on acceptance at agreed rates. D. S. Gordon, editor.

**Fining Press Syndicate**, 1213 International Life Bldg., St. Louis, Mo. News and human-interest features. Cannot consider submitted material. J. N. Fining, manager.

**Fotograms News Photo Service**, 129 E. 27th St., New York. News pictures. Alexander Starlight, editor.

**Fun Shop (The)**, 1475 Broadway, New York. Humor—epigrams, jokes, anecdotes, poems up to 24 lines, burlesques, satires, bright sayings of children. Purchases bulk of material from free-lance writers. All must be original and hitherto unpublished. Greatest market is for cleverly humorous jokes. Payment at \$1 to \$10 per contribution; 25 cents to \$1 per line for poetry. Maxson Foxhall Judell, editor.

**Gilliams Service**, 32 Union Square, E., New York. Illustrated feature stories. Obtains all material from regular sources. Walter F. Dantscher, editor.

**Globe Photo Syndicate**, Bloomington, Ill. Photos of good art and more than local interest. "Scenic views are slow sale. The odd or unusual are best sellers." All material purchased from free-lance contributors. Payment at \$1 to \$3 per photo on acceptance. E. E. Pierson.

**Graphic Syndicate, Inc.**, 350 Hudson St., New York. General features; fashion articles, crossword puzzles, fiction, etc., obtained through regular sources. E. H. Gauvreau, editor.

**Handy Filler Service**, 141 Drumm St., San Francisco. All material furnished by staff.

**Haskin Information Service**, 21st and C Sts., N. W., Washington, D. C. Information service relative to government. Buys no outside material. Frederic J. Haskin.

**Heinl Radio News Syndicate**, Insurance Bldg., Washington, D. C. All articles written by R. D. Heinl.

**Herald-Tribune Syndicate**, 225 W. 40th St., New York. New York Herald-Tribune features. Harry Staton, manager.

**Hogan (F. G.) Syndicate**, Lemcke Bldg., Indianapolis, Ind. Advertising features and special features for newspapers; specialized regular daily contributions along lines of general interest; first serial rights to short-stories; feature articles; news features. Considers submitted material. Payment at varying rates on acceptance or publication or on royalty basis, dependent upon the class and number of papers using material. K. M. White, editor.

**Holmes Feature Service**, 135 Garrison Ave., Jersey City, N. J. News photos, general and science features, radio, new ways of doing things. Needs chiefly filled by staff correspondents, but buys some material from free-lance contributors. Material must be exclusive. Payment by outright purchase either on acceptance or publication, at \$2 up for photos, ½ cent a word for written material; also on basis of a percentage of sales. G. R. Holmes, editor.

**Houghton Mifflin Co. Syndicate**, 2 Park St., Boston. Syndicates only material from Houghton Mifflin authors and publications. W. B. Pratt, editor.

**International Feature Service**, 241 W. 58th St., New York. (Allied with Newspaper Feature Service, which see.)

**International Press Bureau**, 118 N. La Salle St., Chicago. Chiefly fiction by well-known writers, obtained through regular sources. Not in the market for general contributions. William Gerard Chapman, editor.

**International Syndicate**, 1506 Guilford Ave., Baltimore, Md. General features. Obtains all material from regular sources. R. Maurice Miller, editor.

**Jersey Feature Service**, 319 21st St., Union City, N. J. Irving A. Brody, editor.

**Keys Religious News Service**, Peru, Ind. All matter written by J. L. Keyes, editor.

**Keystone Features Syndicate**, 1211 Commonwealth Bldg., Philadelphia. General features, novelettes, tabloid tales. A. S. Freed, editor.

**King Editors' Features**, 1170 Broadway, New York. Material of newspaper, trade-paper, house-organ appeal; good merchandising subjects; feature articles for departmental or Sunday pages. Material purchased from free-lance contributors. Payment by royalty on basis of gross receipts. A. Lowden King, editor.

**King Features Syndicate, Inc.**, 241 W. 58th St., New York. Allied with Newspaper Feature Service, which see.)

**Ledger Syndicate**, Independence Square, Philadelphia. Public Ledger features; serials, short-stories by famous authors. J. E. Watkins, editor.

**McClure Newspaper Syndicate**, 373 4th Ave., New York. General features; short-stories of 1200 words; very little from free-lance contributors. Harold Matson.

**McCoy Health Service**, Brack Shops Bldg., Los Angeles. Syndicates only daily health talks by Dr. Frank McCoy.

**MacLean (Eugene) Newspaper Features**, 827 Folsom St., San Francisco. No material purchased from free-lance contributors. Eugene MacLean, editor.

**McNaught Syndicate, Inc.**, Times Building, New York. Comic strips, humorous features, articles in series by famous people or specialists; news features "anything that looks good to editors." First and second serial rights to serials and short-stories. Part of material purchased from free-lance contributors. "We syndicate headlines and are not interested in mildly good material." Payment is always by special arrangement with producers on established syndicate basis. Charles B. Driscoll, editor.

**Metropolitan Newspaper Service**, 150 Nassau St., New York. Serials, short-stories, comics, and general features, obtained through regular sources. Does not invite free-lance contributions. Earl J. Hadley, editor.

**Miller (Henry) News Picture Service, Inc.**, 519 13th St., N. W., Washington, D. C. News pictures and feature pictures for newspapers, magazines, and advertising agencies. Scientific matter in picture form; portraits of persons of international importance, sports, inventions, scientific studies. Material obtained from regular sources and from free-lance contributors. Payment at \$3 minimum per picture on acceptance. Henry Miller and Louis A. Brown, editors.

**Nast (Conde) Syndicate**, 420 Lexington Ave., New York. Fashions for men, women and children, decoration, beauty, etiquette. All material furnished by staff; no material considered from free-lance writers. Mrs. Francesa van der Kley, editor.

**National Feature Service**, 4035 New Hampshire Ave., Washington, D. C. General features. Practically all material furnished by staff. Will consider features with possibilities of running a year or more. E. Parker, editor.

**National Newspaper Service**, 326 Madison St., Chicago. Can't use contributed material. John Dille, manager.

**National News Service**, 3721 N. 17th St., Philadelphia. Rotogravure art supplements, colored comic supplements, Sunday feature pages. All needs supplied through regular staff. S. A. Silberman, editor.

**NEA Service, Inc.**, 461 8th Ave., New York, and 1200 W. 3d St., Cleveland, O. News features and photos, feature articles, short-stories, serials. Considers submitted material. Payment at varying rates on acceptance. Herbert W. Walker, editor.

**Newspaper Feature Service**, 241 W. 58th St., New York. Cartoons, serial stories, short-stories, etc., first and second serial rights. Considers submitted material. Feature articles, poems, news features, pictures. Interested in scientific material, work of columnists, essayists, verse writers, artists. No statement covering rates or methods of payment. J. V. Connolly, editor.

**New York World News Service**, 63 Park Row, New York. Uses only material accepted and published by The World and The Evening World. F. B. Knapp, manager.

**Ozark News & Feature Service**, Springfield, Mo. News features, stories, poems, etc., preferably Mid-western and

Ozarkian. Material furnished chiefly by staff. Payment on publication or by special arrangement. James T. Richmond, editor.

**Paine Service**, 601 Grant Bldg., San Francisco. Editorial and musical features, obtained solely through staff men. R. F. Paine, editor.

**Post Syndicate**, 75 West St., New York. General and news features, prepared by the New York Evening Post staff. J. E. Watkins.

**Premier Syndicate**, 241 W. 58th St., New York. (Allied with Newspaper Feature Service, which see.)

**Publishers Financial Bureau**, Babson Park, Mass. Statistics and information on financial subjects; business and economic releases. "Our production is more in the line of services than features; we probably, therefore, have no opportunities that would interest your readers." E. O. Hood, president.

**Publishers Syndicate**, 30 N. La Salle St., Chicago. Daily or Sunday newspaper features. Obtains material chiefly from regular sources; open to any contributor with an idea; only permanent features desired. First or second serial rights to serials, perhaps. Will examine work of comic artists. Desires material on sports, women's interests, editorial, children, and business features. Payment by percentage or royalties. H. H. Anderson, editor.

**Recipe Service Co.**, 1861 E. Tioga St., Philadelphia. Seasonable recipes. Closed market. Richard S. Bond, director.

**Register & Tribune Syndicate**, Des Moines, Ia. General features; first and second serial rights to serials, 72,000 words up; features of general interest, of permanent or semi-permanent nature. Payment by royalty. Henry P. Martin, Jr., editor.

**Republic Syndicate**, 15 E. 26th St., New York. General features, obtained through regular sources. E. S. McClure.

**Service for Authors, Inc.**, 551 5th Ave., New York. First and second serial rights to serials and short-stories obtained from book and magazine publishers and authors represented by its agency department. No material purchased from free-lance writers; if sent in, manuscripts will be turned over to agency department. Leo Margulies, editor.

**Science Service, Inc.**, 21st and B Sts., N. W., Washington, D. C. Well-authenticated feature articles on science; scientific news features and pictures. Material obtained from regular sources, staff, and correspondents. Payment at 1 cent a word up on acceptance, or flat sum for series, or percentage of gross. Detailed suggestions to contributors furnished upon request. Watson Davies, editor.

**Seibel Syndicate**, Drake Bldg., Easton, Pa. Football, sports features and articles, all furnished by local writers. G. S. Seibel, editor.

**Thompson Feature Service**, 128 W. 31st St., New York. General features, comics, serials, short-stories. Will consider submitted material. A. L. Fowle, manager.

**Ullman Feature Service**, Star Building, Washington, D. C. General features, obtained chiefly from regular sources. Wm. Ullman.

**Underwood & Underwood, Inc.**, 242 W. 55th St., New York. News photos; occasionally buys distinctive news pictures. G. J. Kadel, editor.

**United Feature Syndicate**, World Bldg., New York. General features, American and foreign, usually by arrangement with famous authors or celebrities. Howard Wheeler.

**Universal Trade Press Syndicate**, 522 5th Ave., New York. Features suitable for trade papers—business feature articles, news features and pictures with business angle, technical material. Write to editor for current requirements. Payment on publication at ½ to 1 cent a word. Royal H. Roussel, editor.

**Walsh (Christy) Syndicate**, 570 7th Ave., New York. Popular current and sport features, all prepared by staff. Christy Walsh, editor.

**Washington News Service**, 622 Albee Bldg., Washington, D. C. B. F. Linz, owner.

**Western Newspaper Union**, 210 S. Desplains St., Chicago. General features. Not in the market for material from free-lance writers. Wright A. Patterson, editor.

**Woman's National News Bureau**, National Press Bldg., Washington, D. C. Washington gossip; women's features prepared by staff writers. Dorothy Shumate, editor.

**Woman's Page Copy**, Plymouth, Ind. Syndicates only matter written by Mrs. Florence Riddick Boys.

**World Color Printing Co.**, 701 Lucas Ave., St. Louis, Mo. Magazine feature pages, comic pages, chiefly prepared by staff. Roswell Messing, editor.

**World Wide News Service**, 101 Milk St., Boston. Not in the market for contributions. J. J. Bosdan, editor.

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### SYNDICATES DISCONTINUED WITHIN THE PAST YEAR

(This report made either upon direct information or because letters addressed to the concerns are returned by the post office.)

**Appleton Syndicate**, Philadelphia.

**Arco Service**, Irvington, N. J.

**Carroll-Valk Company**, New York.

**Current Radio**, Hartford, Conn.

**Editors Feature Service**, New York. (Consolidated with Central Press Ass'n.)

**Electrocaster Service**, Omaha, Nebr. (Consolidated with Western Newspaper Union.)

**Imperial News Service**, New York.

**Johnson Features**, New York. (Consolidated with Central Press Ass'n.)

**Keystone Feature Service**, Pittsburgh, Pa.

**Libertain Syndicate**, Hollywood, Calif.

**Merit Newspaper Service**, New York.

**Minerva Syndicate**, New York.

**Sloan Feature Service**, New York.

**Smith Service**, New York.

**Spot News Service**, New York.

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### SYNDICATES USING FICTION

Many syndicates use fiction, but from the free-lance point of view they are not generally to be classed as fiction markets, since few of them buy directly from the occasional contributor. The plans in vogue are: To buy second serial rights to published fiction, through publishers, authors' agents, or occasionally from the authors themselves; to buy first serial rights to fiction by famous authors, usually through agents; or, more frequently, to place established writers under contract to supply fiction of the type and in the quantity desired. This latter plan is almost inevitably followed also in dealing with verse writers, editorial writers, and columnists. A single short-story or serial manuscript submitted to the average syndicate stands very little chance. In all cases, it would be well to query before submitting manuscripts. The following list of syndicates that use fiction may prove helpful to those desiring to make a study of the field. Some of the leading authors under contract to supply the individual syndicates are included in the listings.

**Adams (George Matthew) Service**. Serials, first and second serial rights (Gladys Johnson, Margaret Norris), bedtime stories (David Cory).

**Associated Editors, Inc.** Children's stories (Martha Hart).

**Associated Newspapers**. Serials (Carolyn Beecher), bedtime stories (Thornton W. Burgess).

**Bell Syndicate**. Serials (Bruce Barton), short-stories, first and second serial rights.

**Chicago Tribune Newspapers Syndicate**. Serials, short-stories (Margaret Orr), detective stories.

**Cosmos Newspaper Syndicate**. Serials by famous authors, usually second serial rights.

**Detrick (Betty) Feature Service**. Serials.

**D. P. Syndicate**. Second serial rights to serials obtained from regular sources.

**Eastern Newspaper Service**. Children's stories; Christmas stories. Considers submitted material.

**Famous Features Syndicate**. Serials (Barbara Webb, Madame Lupescu, Mildred Harris).

**Graphic Syndicate, Inc.** Serials, short-stories.

**Herald Tribune Syndicate**. Bedtime stories (Thornton W. Burgess).

**Hogan Syndicate**. Short-stories. Considers submitted material.

**International Press Bureau**. Second serial rights to serials, short-stories by well-known authors.

**Keystone Feature Syndicate**. Novelettes by various authors, tabloid tales.

**King Features Syndicate**. Serials, popular novels by various authors, short-stories.

**Ledger Syndicate**. Serial novels (star authors), All-Star short-stories.

**McClure Newspaper Syndicate**. Serials, short-stories (Fannie Hurst), 1200-word short-stories.

**MacLean (Eugene) Features**. Serials (Sally Jones, Lyle Hamilton, Malcolm Duart).

**McNaught Syndicate, Inc.** First and second serial rights to serials (Roe Fulkerson), short-stories (Albert Payson Terhune).

**Metropolitan Newspaper Service**. Serials (Mildred Barbour), short-stories by famous writers (Pinnacle fiction; Zenith fiction).

**National Newspaper Service**. Serials (Claire Pomeroy).

**NEA Service, Inc.** Serials (Anne Austin), short-stories. Considers submitted material.

**Newspaper Feature Service**. Serials (Adele Garrison), short-stories, good night stories (Blanche Silver), first or second serial rights. Considers submitted material.

**Ozark News and Feature Service**. Short stories.

**Payne Syndicate, Inc.** Serials.

**Premier Syndicate**. True stories.

**Publishers' Syndicate**. First or second serial rights to serials.

**Register and Tribune Syndicate**. Serials, short-stories, first and second serial rights; children's stories (Martha Hart).

**Republic Syndicate**. Serials (Nina Wilcox Putnam), children's stories (El Comanche).

**Service for Authors, Inc.** Serials, short-stories by well-known authors, first and second serial rights.

**Thompson Feature Service**. Sport serials, short-stories by various writers.

**United Feature Syndicate**. Serials by English novelists (Vida Hurst), short-stories (V. Blasco Ibanez).

**United Feature Syndicate**. Short-stories (Philip Horne).

**U. P. C. News Service, Inc.** Serials, short-stories.

**Western Newspaper Union**. First-run serials, short-stories, bedtime stories.

**World Color Printing Company**. Fiction.

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### SYNDICATES USING CROSS-WORD PUZZLES

(Although the majority of syndicates using cross-word puzzles secure their product from staff members, this list is published in response to frequent requests for such information. Investigation might disclose a market in some instances.)

**Associated Newspapers**

**Bell Syndicate**

**Graphic Syndicate, Inc.**

**International Syndicate**

**King Features Syndicate**

**Ledger Syndicate**

**NEA Service, Inc.**

**New York World Syndicate**

**Payne Syndicate**

**Premier Syndicate**

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### NEWS SERVICES

The news services are not syndicates. They are listed in connection with the syndicate directory, however, for the information of writers. Some of the news services, such as the Associated Press and United Press, are alliances of newspapers under contract with each other for the mutual exchange of news. Others, like the Chicago Tribune Service or the International News Service, are commercial organizations having their own staff correspondents and selling their service to subscribing newspapers. Important news features may sometimes be sold to the press associations or news services, just as they may be sold to individual newspapers, but few except experienced newspaper men are qualified to compete thus with staff members. Numerous small local news bureaus exist which cannot be covered here. Following are the important national news services and their headquarters:

**Associated Press**, 383 Madison Ave., New York.

**Canadian Press**, 106 Bay St., Toronto, Ont., Canada.

**Chicago Tribune Service**, Tribune Tower, Chicago.

**Consolidated Press Association**, Star Bldg., Washington, D. C.

**Evening Post News Service**, 75 West St., New York.

**International News Service**, 63 Park Row, New York.

**New York Allied Press Bureau**, Times Bldg., New York.

**New York World News Service**, 63 Park Row, New York.

**United Press Association**, 63 Park Row, New York.

**Universal Service**, 63 Park Row, New York.



# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## THE POSTAGE STAMP QUESTION

**"I** DISAGREE with Editor Gary of *Furniture Age* in regard to the sending of stamps for return postage by writers," writes J. Leyden White, editor of *American Paint and Oil Dealer*, St. Louis, referring to a statement in the November **AUTHOR & JOURNALIST**.

"I was a free-lance writer for more than twenty-five years before becoming an editor, writing under the name of Joel Blanc as well as my own; and it never entered my head but that it was the proper act, and a simple matter of business justice, for me invariably to attach stamps for return of manuscript—unless such manuscript was going to publications with which I had a regular space contract.

"If I could use half of the manuscript submitted to me, as Mr. Gary says he does, then the return postage would be a small matter, but if I used one-fifth of what actually comes in there wouldn't be any room left for editorials and advertisements!

"I believe that the writing boys are pretty friendly to me, and, in connection with this, I would note a peculiar fact: That those from whom I buy the most copy, those who have the highest reputation and are the most successful, are the very ones who never failed to attach sufficient postage up until such time as our relations became close enough to make such action entirely unnecessary.

"Now, you may say that the result is that these square-shooters have to help to pay for the carelessness—or worse—of the other class. In a measure that's a fact; but that is not the editor's business. The correction of that evil is something that your organization of writers might well consider.

"Not a bit of copy comes into my office but that is read by myself or an assistant, at least to a sufficient degree to have a clear understanding of what it is. We receive copy—especially from women—that indicates that the writers haven't the faintest conception of the sort of copy that is usable for paint publications. Some of the copy that comes to me might just as well have been sent to a medical journal or an astronomical publication, so far as any fitness is concerned.

"Should I pay postage on this? I don't think so.

"There have been a few cases where I have notified writers by letter—by several letters, in some circumstances—that nothing they wrote was suitable for my publication, and to please to stop send-

ing copy, only to have them continue to send it—and without stamps!

"After I had so written to one writer several times, I got tired of paying postage on his stuff, and merely put it by. It continued to come. Some of it had pictures with the copy that were entirely unfit for the manuscript that they accompanied. In another case, a man sent the same photograph on two occasions, and on one occasion gave it an entirely different name and location from that which he did at first. After months had elapsed, I found that I had over a pound of this man's stuff. To clear up my files, I returned it to him express collect.

"Can you blame me?

"Mr. Gary writes at some length in regard to the difficulty of keeping account of the stamps attached to manuscript. I find no such difficulty. I leave the stamps attached to the copy until I know what I am going to do with it. I don't keep a piece of copy in my office twenty-four hours, unless I know that I am going to use it. If I buy a piece of copy from a man, I have to make a remittance to him some time, to pay for it. There may be other matters about which I have to write. Certain parts of the story may have to be clarified, or I may want a picture, or so on. In that case, the stamps that he sent me are used for that correspondence, especially if he sent a stamped envelope, which is by far the best practice.

"In your comment on Mr. Gary's article, you ask the question, 'Should the frequent contributor send stamps with his manuscript?' That word 'frequent' puts another face on it.

"I cannot see that Mr. Gary makes any such distinction. Such contributors are those to whom I apply the words 'having a contract.' It may not be a written contract, but it is a bond of good-will and mutual understanding. They are the fellows who address me as Joe White, and whom I address by their first names. There is no more necessity of their attaching stamps than there would be in the case of a man writing me a business letter and attaching return postage.

"That brings up another point. In a drawer of my desk there are always envelopes with my name printed thereon, and a postage stamp attached. When I write a letter to anybody asking a favor of any sort, I always send one of these envelopes for reply. If that is a mere business courtesy, why should not the free-lance writer attach postage for the return of manuscript?



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"I appreciate that my criticism of writers has been very frank. Do not think that I am putting editors, as a class, on a pedestal. I told you in the above that I had had twenty-five years' experience with them as a free-lance writer; and there are among the editors plenty who deserve just as vigorous criticism as that which I have made, in the foregoing, of some writers."

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### Literary Market Tips

#### In the Trade, Technical, and Class Journal Field

O. F. Byxbee, Byxbee Publishing Company, publishers of *National Grocer* and *The General Merchant*, Chicago, writes: "Through an informal, or unofficial, reorganization of our business, it is necessary that payments on all old indebtedness be deferred, although it is confidently expected that eventually every obligation will be paid in full. Under the circumstances, the publishers request that writers withhold the submission of additional manuscripts until further advised, unless they are willing to wait a few months for payment."

*Institutional Merchandising*, 40 E. Forty-ninth Street, New York, which has been published quarterly by the Ahrens Publishing Company, Inc., in the interests of jobbers' salesmen, will be published six times in 1928, it is announced. This company, which issues *Hotel Management* and *Restaurant Management*, recently moved to the above address from 342 Madison Avenue, New York. Its Chicago office is now at 222 W. Adams Street.

*The Garment Saleswoman*, 416 Auditorium Garage Building, Cleveland, Ohio, is in the market for articles and stories, preferably not over 1000 words, regarding the sale and display of women's coats and dresses, successful merchants, merchandising events, sales, saleswomen, etc. It pays ½ cent a word, writes F. C. Butler, manager—whether on acceptance or publication is not stated.

*Farmstead, Stock and Home*, Minneapolis, was purchased from the Bushnell Company on January 1 by A. B. Frizzell, former owner of *Farm Stock and Home*, with which *Northwest Farmstead* was merged in 1925 to form the present publication. Harry N. Owen, former editor, has been reappointed to that position.

*Oil Field Engineering*, Los Angeles, has been purchased by the United Business Publishers, Inc.

*Mill & Factory Illustrated*, New York, is now edited by Morgan G. Farrell, until recently editor of *Industry Illustrated* and associate editor of *Industrial Management*.

*Field & Stream* has moved from 45 W. Forty-fifth Street to 578 Madison Avenue, New York.

DeWitt C. Wing, formerly managing editor of *Breeder's Gazette*, has been named editor of *American Swineherd*, 536 S. Clark Street, Chicago.

*Spare-Time Money Making* is now published at 22 E. Twelfth Street, Cincinnati. The change was effective with the January, 1928, issue. Melvin J. Wahl, former editor of *Writer's Digest*, has been appointed editor. He writes: "For the present the editorial makeup of the magazine will not be changed and all manuscripts now on hand are being read by the editor and will be returned as quickly as possible to the contributors, if found unavailable. A new policy of reading manuscripts will be instituted by this magazine. All manuscripts will be read by the editor and decision will be made immediately following receipt. Kindly inform your readers that we are in immediate need of manuscripts and anything they submit to us will receive prompt consideration. I suggest that you write to the Conrad Company for details concerning the manner in which they are protecting contributors in the case, as we are only assuming responsibility in regard to manuscripts submitted from January 1st on. I shall write you in the future and give you particulars as to our future editorial needs."

*Independent Salesman*, 22 E. Twelfth Street, Cincinnati, is now edited by Melvin J. Wahl, who writes: "We are in immediate need of articles and some fiction, clearly driving home some practical point in connection with direct-to-customer selling. Lengths desired, 200 to 1800 words, with principal need in the longer lengths. Articles should be based on experience. We use very few poems. Photographs on selling subjects are needed at the present. Manuscripts are reported on within ten days, and payment is made on the 10th of month following acceptance, at about 1 cent a word."

*The Iowa Farmer* and *The Corn Belt Farmer*, published by Paul B. Talbot at Des Moines, Ia., have been consolidated as *The Iowa Farmer and Corn Belt Farmer*, which will be published semi-monthly.

*Tycos-Rochester* is a technical magazine published by the Taylor Instrument Companies, Rochester, New York, and edited by F. M. Herrick. It pays approximately 1 cent a word on acceptance for material of scientific tendency, especially when involving the use of scientific instruments. Photos are paid for at an average of \$2 each.

*Gas Industries*, Buffalo, N. Y., has been bought by *American Gas Journal*, 53 Park Place, New York City.

*Game & Gossip* of San Francisco and *Sports and Vanities* of Los Angeles have consolidated, with Marion Kyle as editor.

*Western Out-of-Doors* is the new name of *Sportsman and Fancier*, Milwaukee, Ore. The publication is official monthly organ of the Oregon State Game Commission and several sportsman's associations. R. J. Kirkwood is editor.

## Are You Detouring?

By

M. N. BUNKER

**I**N your plans and hopes for success in life, have you ever stopped to take stock of those natural talents you may possess, that will aid you in your achievement of your dreams? Or have you ever tried to settle in your own mind just what handicaps you have to overcome? Not handicaps of material things, such as money and family standing, but of personal character, of those traits that help you to make friends—or cause you to lose them?

If you have never done this "sizing up" of yourself, stop a moment and take a look at your handwriting. There is the secret—the "full length" true portrait of the you that is YOU. Your handwriting tells your story—and it also tells the personal, inside story of every successful writer in the country today. In just the same way it gives the intimate personal measurements of men and women in every class and position in life. For example, only the other day a specimen came to my desk. It was illiterate, showed no cultivation of a natural talent for music—but the talent, the decided tendency for music, was as clear as a cloudless sky. I made my report—and in only a few days this letter came to me:

"For years I've prayed for someone to give me one word of encouragement. I've always longed for music, longed to teach it—to live it, but I never dared to hope. Now I'm going to go ahead, no matter what happens."

This letter out of a log shanty down in the hills of Carolina is just one side of the story. It didn't take a cultivated hand or education to show the natural talent of this woman, who had "prayed for one word of encouragement." Do YOU need such knowledge about yourself? Do you really want to know what you can do?

*E. D. E. N. Southworth*

It has been a long time since the name E. D. E. N. Southworth appeared on one new popular book after another, and yet we can take her signature and find that Mrs. Southworth had to write romances—because her talent was one that would develop along no other line. She was a natural romanticist—and couldn't have written detective stories, or been a newspaper reporter, or a doctor or a lawyer—but she could write romance. There is a whole volume of personal

portrait in this single signature, just as there is in the signature of Monte Blue—who was a ditch digger at \$1.50 a day before he started on his road to film fame. However, Monte Blue would have made a success, somehow, because he has unlimited determination, optimism, a keen brain, and great

*Monte Blue*

personal pride. He doesn't know the word "failure," and would have made good in advertising. That little knot at the end of the "t" is positive evidence that he has tenacity and determination in unlimited quantities. Such a man will hang on to the end of the fight, while his wavy line at the start of the "M" means that he has a sense of humor along with his determination.

Are you detouring—or do you know where you are going in your attempts to win success? Are you trying to write fiction when you should be a journalist? Or is your talent more scientific than literary? Will you make a success in music, or as a teacher, or in business? These questions are answered by your natural talents as they show in your pen-strokes, just as those same pen-strokes show whether you are sarcastic or mild-tempered; whether you are energetic or merely kidding yourself when you say you're trying to win.

A full, detailed report from your handwriting will require from two to five pages closely typewritten. A regular fee for such a report is from \$5.00 to \$10.00, but during this month only I will give you the benefit of more than seventeen years, in one of these long, detailed reports, for only \$1.00. I am doing this to prove the value of the A. & J., and because Mr. Hawkins has said he believes you as a reader of the magazine will want this service. Simply write a dozen lines, pen and ink, your regular style, and send it with a \$1.00 bill. Do it Now. If you feel I haven't given you value received, back will go your \$1.00—but do it now. **M. N. BUNKER, Box 503, Kansas City, Mo.**

## THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Love Affairs*, Robbinsdale, Minn., a new magazine of the Fawcett Publications, Inc., will make its bow to readers in February. "It offers a market for first- and third-person romances, preferring courtship stories. Light, happy love affairs, with an undercurrent of emotion and a froth of modern sophistication on top, is the ideal recipe. Poems are sought at 25 cents a line, and manuscripts are purchased at 1 cent a word, both on acceptance. Sally O'Day is editor. Special needs are articles on fashions, diet, health, housekeeping, and articles on modern social problems, such as companionate marriage, safeguarding youthful morals, and so on. Articles should be from 2000 to 4000 words in length, short-stories from 2000 to 6000, serials up to 20,000 words. For one-page love stories 2 cents a word will be paid.

*The New York Daily Mirror*, 55 Frankfort Street, New York, Helen Hadakin of the feature department, writes: "Will you kindly inform the readers of your very fine magazine that the *Mirror* is in need of short-stories of 1700 words? This tabloid does not use first-person confession stories; it is anxious to obtain good third-person stories of the O. Henry type. Stories with a love angle are especially desired, preferably with a New York background. However, any interesting story has a good chance of acceptance. The happy ending, of course, is desired, but not insisted upon. Stories of success, adventure, mystery, crime, and detective stories also are desired. They can be written in the first person so long as they are not the confessional type. Payment is made on publication at \$25 a story. Stories should be addressed to the Short Story Editor."

*True Confessions*, Robbinsdale, Minn., is open to articles on social and sex problems of the day. In fiction, it desires stories of strong emotional stress. "A plot is not so important as a heart palpitation."

*McCall's Magazine*, 236 W. Thirty-seventh Street, New York, is now edited by Otis Wiese, former assistant editor, who succeeded H. P. Burton on January 1st. Miss Florence Brobeck, recently director and editor of the New York *Herald-Tribune* Institute, has joined the *McCall's* staff as associate editor.

Harold Hersey has resigned from the post of supervising editor of the Macfadden Publications. It is understood that Fulton Oursler, formerly in that position, has been reappointed.

The American Research Society, 2930 W. Nineteenth Street, Brooklyn, N. Y., publishers of *Questions and Answers, the Information Magazine*, write: "We are about to publish a new, original monthly magazine to be called *Popular Knowledge*. We would be glad to receive short original articles on any interesting subject, including personal problems. Articles must be about 300 to 500 words in length, without illustrations. They must be of general interest and informative in character, must appeal to the average curious person, and must contain more facts than opinions. The essay or philosophical type will not be considered. We desire no fiction. We shall pay from \$1 to \$10 for each short article accepted, according to its originality and degree of interest. Payments are made immediately upon publication or earlier. The work of new writers will be doubly welcome. We would also like to hear from writers who possess university degrees, who can do research work in any one or several specialized subjects." The statement is signed by Irving Altman, director.

A new magazine for women, the title of which is being selected by a contest, is to be launched by the MacLean Publishing Company, Ltd., 143 University Avenue, Toronto, Ont., Canada, the first issue being dated March, 1928. It will be devoted to topics of interest to Canadian women.

*New York Magazine Programs*, 108 Wooster Street, New York, is a publication of the New York Theater Program Corporation, circulated in sixty-nine theaters. Irmengarde Eberle is editor. The publication buys tabloid short-stories, about 800 words in length, having as much as possible the regulation magazine story form and avoiding sketchiness. It also uses light humorous verse up to 16 lines, feature stories, and jokes. Payment is at 5 cents a word on acceptance.

*The Eagle Magazine*, South Bend, Ind., announces that its May issue will be a Mother's Day number and that it is in the market for suitable feature articles for this special issue. The magazine does not buy fiction. It pays on acceptance at from 1 cent to 2 cents a word for good feature stories of from 1200 to 1800 words.

*The Woman Athletic*, 814 Rush Street, Chicago, published by the Illinois Woman's Athletic Club, is now edited by Edna I. Asmus, formerly crossword puzzle editor of the *Chicago Daily News*. She succeeds Bernice Challenger Bost.



# THE S. T. C. NEWS

A Page of Comment and Gossip About the  
Simplified Training Course and Fiction  
Writing Topics in General

VOL. V, No. 2

FEBRUARY, 1928

EDITED BY DAVID RAFFLOCK

## COLONY PLANS READY

1928 Session Beginning July 8  
Will Have Many New  
Features and Classes

Plans are already under way to make The Writers' Colony this year the most inspiring session that has yet been held. Writers from many parts of the United States are even now making their plans to attend. Never before has such a large and interesting group of writers congregated together for pleasure and for further training in writing as from present indications will gather at the 1928 session of the Colony.

This year the Colony will open July 8 and continue for six weeks, until August 18. Classes in fiction-writing and other branches of writing will be held daily. A series of lectures by well-known successful authors will be given each Saturday afternoon and there will be many special lectures. Experienced writers and advanced students will attend regular conferences in which particular emphasis will be placed upon marketing, increasing one's output, and improving the quality of one's work. While special emphasis is placed upon fiction writing, poets, essayists, playwrights and those interested in other branches of writing will be offered personal instruction and criticism of their original work.

Entrance to the Colony is limited to writers only. One must be engaged in some branch of writing or be a serious student of writing to gain admission. Otherwise, no restrictions obtain, except that the Colony is for adults only.

Besides the excellent training in all branches of writing, the Colony guest will get a real vacation. The Colony is located about 7000 feet above sea level amid some of the most beautiful scenery in the West. Within easy access are the famous old mining towns, towering peaks of world renown, the unique Na-Te-So Indian pueblo and its interesting inhabitants, and natural wonders without number. Writers will be taken on automobile, horseback, and hiking trips.

The sport lover will find at the Colony an added joy. A mountain golf course is available; excellent trout fishing is to be found within a few miles of the Colony; archery tournaments will be held for writers; peaks and valleys and canons and gulches invite the hiker to scenes of ineffable beauty.

Those who like the social amenities will find at the Colony much to please and surprise them. Receptions are given for visiting authors; afternoon teas, parties, beefsteak fries, sunrise hikes, and many other entertainments are held.

But best of all, each person may choose his own way of spending his time. Attendance at any function or class is optional. The writer who likes solitude will find it among the giant pines and huge boulders. His desire will be respected. The writer who likes a companion or two to discuss fictional problems will find kindred spirits and pleasant, secluded places

to converse. The writer who likes gaiety will find opportunities for it in impromptu dances, visits to the nearby clubhouse, and many other activities.

The Colony is for both men and women. Anyone may come with complete assurance of having a splendid vacation and excellent training in writing. The lodge has all modern conveniences, the meals are designed to satisfy the robust appetites created by the mountain air, and the rooms are airy and comfortable. The Colony is located twenty-five miles from Denver over paved and hard-surfaced roads. It is easily accessible, both by the regular bus service and the special Colony taxi service. The staff at the Colony consists of a matron in charge, social secretary, and instructors from the Author & Journalist staff.

Full information about the Colony and rates may be obtained by writing The Author & Journalist.

## S. T. C. STUDENTS REPORT MANY SALES

"You will be interested to know that the aviation story, 'One Mile Down,' which I submitted for Assignment 32, was sold to Popular Science Monthly, for \$150. The only changes which I made consisted of shortening and condensing in certain sections, bringing the story down to about 5000 words. The magazine sold to was the first one to which the story was submitted. It happens also to be the only short-story I have ever completed and offered for sale."—Beryl Dill Kneen, New York City.

"I am glad to be able to add that I have just sold another story to Wild West Weekly—'Border Stakes.' This makes the sixth that magazine has taken. I find, on reckoning up, that since enrolling I have received checks for nearly six times the cost of the S. T. C. Surely that stands for itself as to results both quick and practical."—H. B. Davenport, Richland, Mo.

"Have just sold another article to Unity Magazine for \$15."—Hazel H. Sample, Box 309, Rawlins, Wyo.

"Since writing you before I have received a report on the two stories written last month and not at that time reported on. My record is still perfect—if you can believe it! Two more sales on the first trip out, bringing the total for eleven months to twenty-two."—James W. Routh, St. Paul, Minn.

Mrs. I. R. Gleason, Denver, S. T. C. student, is winner of one of the major prizes, in the amount of \$500, awarded last month by People's Popular Monthly in its short-story contest.

Current magazines contain stories by many S. T. C. students, among whom are Edwin Parish Ware, Glen G. Gravatt, Ray Nafziger, Herman Petersen and others.

## From S. T. C. Files

Better Than 10 Years of Plodding  
By W. M. McLaughlin

THE second lesson group arrived and after looking over it, I find details of short-story writing which I wouldn't have learned in ten years of plodding along with no instruction. Best of all, I like your criticisms. I've had a number of cerebral surprises already in the shape of what is story material and what is not. Believe me, The Simplified Training Course is practical—worthy of praise.

Intelligent Criticisms  
By Teresa Hihn

I WANT to express my sincere appreciation for the intelligent criticism you sent me of my plot outlines. I have been dabbling in writing for some time, but no one before was ever able to put his finger on a spot and tell just why that was wrong.

No Monotony Here  
By Julia Murphy

I FIND the S. T. C. lessons very instructive and extremely interesting, entirely devoid of the usual sameness, monotony and veiled repetitions found in the general correspondence courses. I congratulate you on your efficient manner of correcting assignments and your unvarnished criticisms which serve a dual purpose—great, undisputed value as criticism and the strengthening of the student's confidence in your praise.

The first lesson group of your S. T. C. arrived this morning and already this afternoon I have found a number of technical matters cleared up for me. I certainly do like your method of "learning by doing," instead of plodding through many technical terms which only confuse the tyro instead of teaching him.—W. M. McL., Duncan, Ore.

"What I needed before taking up the S. T. C. was intelligent guidance. I have found it through you. More power to you!"—G. V. C., Los Angeles, Calif.

S. T. C. As a Spur to Endeavor

"Your course means a lot of good hard work for the person who works right through it. I like it on that account. It keeps me stirred up and working, or anyhow, thinking, all the time.

"You know I told you that my reason for taking the S. T. C. was to get back into the habits of industry. Well, it has done me a lot of good already, for I finished a story that I started nearly a year ago, sent it out, and last week got a check for \$140 from Young's for it. It was a novelette—'Forest of Darkness.' I also got to work on another one that had been hanging around for quite a while, and finished that and sent it out.

"I hope you will find the work on these assignments satisfactory. I tried hard enough with them. I have dug out the makings of several stories by doing them."—B. M. B., Hartford, Conn.

*The Ladies' Home Journal*, Philadelphia, is now edited by Loring A. Shuler, former editor of *The Country Gentleman*. He succeeds Barton W. Currie, who resigned after serving as editor for the past eight years. Robert MacAlaren, managing editor, also has resigned. Philip S. Rose, former assistant editor of *The Country Gentleman*, has been appointed editor of that magazine.

Burten's Publications, which include *Aviation Stories and Mechanics*, *Popular Art*, *Burten's Follies*, and *Self Defense*, have moved from 109 W. Forty-ninth Street to 1841 Broadway, New York. They are reported overstocked.

*Babyhood*, Marion, Ind., is seeking articles up to 2000 words in length, of interest to mothers of small children. Payment is at indefinite rates, apparently on publication.

*The Frontier*, Missoula, Mont., a literary magazine edited by H. G. Merriam and published three times yearly, seeks essays, short-stories, and sketches, reflecting life in the Northwest, but does not pay for material.

*The Crest*, 818 Hancock Street, W., Detroit, Mich., a travel and touring monthly edited for Cadillac and LaSalle car owners, pays usually on publication at varying rates, writes J. M. Maloney, editor. "Nothing should be submitted unless smart in style. A sophisticated, blase, up-stage type of article for the wealthy reader, about 1000 words in length, with sharp photographs, is desired. The commonplace travel article written in the average magazine style stands no chance."

*Henry Altemus Company*, Publishers, 1326 Vine Street, Philadelphia, apparently do not consider unsolicited manuscripts unless the way has been paved by previous correspondence. A manuscript recently submitted was refused because it had not been preceded by a letter telling something of the story and its author.

*Coward-McCann, Inc.*, temporary address 522 Fifth Avenue, New York, is a new publishing firm formed by Thomas R. Coward, formerly with the Yale University Press and the Bobbs-Merrill Company, and James A. McCann, formerly with Doubleday, Page & Company, Robert McBride & Company, Hearst's International Library, and in recent years sales manager for the Bobbs-Merrill Company. The firm will go into general publishing, with travel, biography, fiction, and other lines. Dr. Mabel Ulrich, a successful bookshop proprietor of Minnesota, will be in charge of the juvenile department. The staff also includes Mrs. George S. Kaufman and Ernestine Evans.

*The Kansas Legionnaire*, Wichita, Kan., is no longer in the market for manuscripts. Kirke Mechem, who has been editor, writes: "I resigned the first of the year and I understand the magazine is to be issued from now on more in the form of a newspaper."

A new weekly magazine of sophisticated comment and literary features has been launched by the Mayfair Publishing Company, 1333 W. Clay Avenue, Houston, Texas. The name of the magazine is being selected by a popular contest. Allen V. Peden is editor, and it is understood that the magazine will pay for contributions.

*Battle Stories*, Robbinsdale, Minn., a Fawcett publication, is now under the guidance of Douglas Lurton, former city editor of the Minneapolis Daily Star and a world-war veteran. Air stuff is particularly desired.

*Screen Secrets*, Robbinsdale, Minn., is now edited by Francis Bosworth, formerly of Hollywood, and motion-picture critic on the Minneapolis Journal, who succeeds Donna Risher.

*Smokehouse Monthly*, Robbinsdale, Minn., has been added to the list of the Fawcett Publications, Inc., "to bring a monthly issue of the famous *Smokehouse Poetry Book* to those convivial folk who love song and wassail."

*Industrial Retail Stores*, 420 Lexington Avenue, New York, informs a contributor that material is not desired for its humor page.

*The New York Sunday World*, 63 Park Row, New York, makes payment for short-stories up to 3000 words at a minimum rate of \$100 each on publication, instead of on acceptance, as stated erroneously in these columns.

*The A. M. Davis Company*, publishers of greeting cards, 530 Atlantic Avenue, Boston, at Christmas time announced the names of authors whose cards had proved to be best sellers during the year and to whom bonuses were sent in the form of Christmas checks. The greeting contained the further announcement: "We shall be in the market for more good material in 1928."

*Harmony*, 443 S. Dearborn Street, Chicago, is a new magazine interested in receiving manuscripts dealing with music subjects treated from the amateur's viewpoint. Alice Kramer, assistant editor, writes: "Manuscripts must be interestingly written, whether from a technical, cultural, or inspirational viewpoint. No fiction, publicity stories, piano or violin material desired. Length limit, 2000 to 6000 words. All material reported on in two weeks. Payment is made on publication according to worth of article."

*New Stories by New Writers* has moved from 1120 Fifth Street to 521 A Street, San Diego, Calif.

*The Southern Golf Magazine*, Atlanta, Ga., has been combined with *The American Golfer*, 353 Fourth Avenue, New York, edited by Grantland Rice. O. B. Keeler, editor of the *Southern Golf Magazine*, will continue as a contributor to the combined publications.

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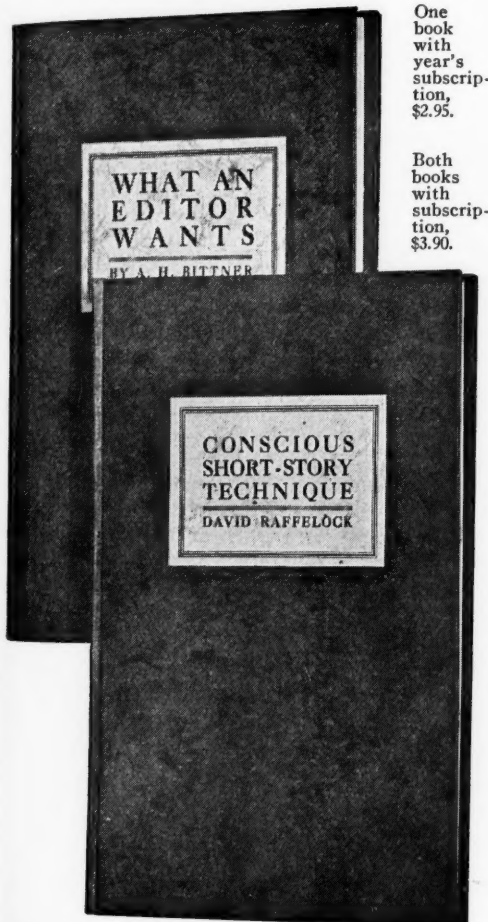
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**WHAT AN EDITOR WANTS**—By A. H. Bittner, Associate Editor, *Frontier Stories*. So full of practical help that it deserves a place on the bookshelf of everyone who aspires to write fiction. **Postpaid, \$1.10.**

**WE ALSO CARRY AND HIGHLY RECOMMEND THE FOLLOWING (Prices include postage):**

**Fundamentals of Fiction Writing**, Arthur Sullivant Hoffman. \$2.15.

**Fiction Writers On Fiction Writing**, Hoffman. \$2.65.

**Plotting the Short-Story**, Culpepper Chunn. \$1.10.

**The 36 Dramatic Situations**, Polti. \$1.65.

**Writing to Sell**, Edwin Wildman. \$2.15.

**The Business of Writing**, Holliday and Van Rensselaer. \$2.15.

**THE AUTHOR & JOURNALIST**, Publishers  
1839 Champa Street  
Denver, Colorado

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Plotting the Short Story (Chunn)	1.00
Rhymes & Meters (Winslow)	.75
How to Write a Short Story (Quirk)	.65
The Way Into Print	.50

Catalogue 30 others

(\*Founder of The Editor)

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## THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

*A Magazine of Real Help for all Who Write.*

MARY ROBERTS RINEHART says: "The *Writer's Monthly* looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents

\$3.00 a year

Write for special offers

**THE WRITER'S MONTHLY**, Dept 63  
Springfield, Mass.



*Doubleday, Doran & Company*, Garden City, N. Y., the new publishing firm created by the consolidation of Doubleday, Page & Company and the George H. Doran Company, includes the following subsidiary and associated companies: Doubleday, Doran, & Gundy, Ltd., Toronto, Canada; Wm. Heinemann, Ltd., London. Nelson Doubleday, Inc., and The Country Life Press, Garden City, N. Y.

The firm name of *Barse and Hopkins*, book publishers, Newark, N. J., has been changed to *Barse & Company*. Harmon Tupper has been placed in charge of the editorial department.

*The Macaulay Company*, book publishers, have moved from 115 E. Twenty-third Street to 257-263 Fourth Avenue, New York.

#### Overstocked

*Drug Topics*, New York.

*The Youth's Companion*, Boston.

#### Discontinued—Suspended

*Thrills Magazine*, New York.

*Sentimental Stories*, Philadelphia.

### Prize Contests

Of the two \$25,000 prizes offered in the John Day Company and *The Woman's Home Companion* novel competition only the woman's prize was awarded. It went to Katherine Holland Brown for her novel, "Father." The judges announced that no novel deserving of the award was submitted by a man.

In the Woodrow Wilson Foundation essay contest which closed October 1st, for best 2500-word essay on the subject, "What Woodrow Wilson Means to Me," the committee in charge of awards decided that none of the entries was sufficiently outstanding to win the two \$25,000 first prizes offered, nor the two second prizes of \$1000 each. Only fourteen out of forty third prizes were awarded, and thirty honorable mentions out of a possible fifty.

*Doubleday, Doran & Company*, Garden City, N. Y., announces a new prize contest in the field of detective and mystery stories to be known as the Scotland Yard Prize. This is a prize of \$2500 over and above all book royalties which may accrue, for the best mystery and detective story to be submitted. The rules of the competition are: The contest is open to all writers, professional or amateur, of whatever nationality, although manuscripts must be submitted in English. The length of the manuscript must be from 75,000 to 100,000 words. Manuscripts must be specifically addressed for the Scotland Yard Prize Contest. Receipt of manuscripts will be acknowledged but no decision upon the manuscripts accepted for the competition will be rendered until after the close of the contest, July 1, 1928. All manuscripts will be received and considered in this contest

up to the close of business on June 30, 1928. The decision will be rendered as promptly thereafter as the judges can decide, although this must necessarily take some little time. The publishers reserve the right to withdraw the prize and cancel the contest if no manuscripts worthy of the prize are received. Also, authors should bear in mind that while they may not receive the prize, the submission of their manuscript also means that they are submitting it for a general publishing offer. In other words, while a manuscript may not receive the prize, it may be deemed worthy of publication outside of the prize contest and the publishers may make such an offer for it. Naturally, in submitting a manuscript no author is bound to accept a publishing offer with which he is not satisfied. Terms for the manuscript receiving the Scotland Yard Prize will be the prize of \$2500 over and above regular royalty publishing terms. Serial rights and motion picture rights remain in the author's hands, although the publisher expressly specifies that the publication date of the Scotland Yard prize novel will be before November 1, 1928. In other words, serial publication should be completed before that time. As usual in such cases the publishers will be glad to advise the author in regard to serial and motion picture sale if he so desires. The names of the judges will be announced later. While the rules of the contest specify mystery or detective stories, it is well for the author to bear in mind that under the name of the prize the detective story as such is more in harmony with the aim of the contest than the mystery story in which the detective element is lacking. Doubtless, however, the judges will use some latitude in deciding this rather fine point. A letter from Harry E. Maule, editorial head of Doubleday, Doran & Company, clarifies an element of possible ambiguity in the contest announcement. Mr. Maule states: "First, there is nothing in the rules against the submission of a story which heretofore has been published serially but of which the book rights are still unencumbered. Second, it is our idea that manuscripts submitted simultaneously for book and serial publication (as is the usual case) within the next three months, say, have a perfectly reasonable chance of clearing serial publication, so that we could bring out the Scotland Yard book by the first of November."

*Contemporary Verse*, 107 S. Mansfield Avenue, Margate, Atlantic City, N. J., announces the Benjamin Musser prize of \$20 for the best poem not exceeding thirty-five lines in any poetic form, including free verse, on any theme, submitted prior to midnight April 1, 1928. Name and address should not appear on manuscript. No manuscripts returned. *Contemporary Verse* also offers a \$5 Encouragement Prize for the best poem submitted each month by a poet whose work has never before appeared in a magazine of nation-wide circulation. Mark on each manuscript the name of contest for which intended.



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Complete details of the America Beautiful Contest, sponsored by the National Life Conservation Society, mentioned in our December issue, are furnished by Mrs. Charles Cyrus Marshall, president of the society. The prizes are offered for the best original poems written about some specific American scene, preferably one situated in the writer's native state, or in the one in which he resides. The first prize is \$100, second is \$50, and there are five additional prizes of \$10 each. The poems will be read by a committee which will select the best one from each state, and these will be sent to the final judges. The object of the contest is to arouse appreciation of the outstanding features of American scenery, to the end that neglect or exploitation shall not be allowed to impair or destroy their beauty, and at the same time to stimulate the production of poetry which directs attention to those scenic spots by depicting the beauty and sublimity of some such manifestation of nature in each state. Anyone residing in the United States or Canada is welcome to enter the contest. All poems must be original. Not more than two poems may be entered by one writer. No poems will be returned. Writers should keep copies and are requested not to send return postage. An assumed name should be signed to the poems with the correct name of city or state. Enclosed with the poem in a sealed envelope must be the name and address of the writer. The contest closes March 1, 1928. All poems must be sent to Mrs. Charles Cyrus Marshall, president, 2239 Tiebout Avenue, New York.

*Nature Magazine*, 1214 Sixteenth Street, Washington, D. C., each month awards prizes of \$10, \$5 and subscriptions for the five best outdoor photographs submitted. Pictures should be addressed to Photograph Editor. *Nature Magazine* also announces an "Outdoors Good Manners" photograph contest closing July 15. "Photographs should show either unsightly billboards or roadside stands, carelessly left campsites or picnic places, or other desecrations of the outdoors; or the reverse in the form of unobtrusive stands and other successful attempts to make commerce conform to outdoor beauties." Awards will be \$10, \$5, with three third prizes of subscriptions. A Garden Photograph contest is also announced by this magazine, with similar prizes for pictures of attractive gardens and designs. This contest closes August 15. Photographs should be plainly marked to show which of these contests they are intended for. The magazine asks for hints for its Home and Garden department under Thomas Sheward. Whether payment is made is not stated.

*The Virginia Federation of Music Clubs* offers to Virginia composers a prize of \$100 for an "Art Song," and a prize of \$50 to Virginia student composers. March 1st is the closing date. Particulars may be had by addressing Mrs. Lucy K. Wood, 1811 Hampton Boulevard, Norfolk, Va.

*Pi Delta Epsilon*, the honorary collegiate journalism fraternity, is sponsor of a competition in which cash prizes will be awarded for the best editorials published in college journals during the academic year 1927-28. The awards will be directed by Dean Henry Grattan Doyle of George Washington University, Washington, D. C., as grand vice-president of the society. The purpose is the stimulation of greater interest in university publications and the elevation of the quality of their editorials. If successful, it will be made an annual event, with additional prizes later for other journalistic features. Identical prizes will be awarded in two groups, as follows: Group A—Open to all college journals and staffs. Group B—Open to members of Pi Delta Epsilon on staffs of college journals in institutions where the fraternity has a chapter. The first prize in each group is \$50; second, \$35; third, \$25; fourth, \$15; fifth, \$10. A board of judges composed of editors and writers of national repute will read the editorials submitted and make the awards. The competition closes July 1, 1928, and the editorials submitted must have been written by undergraduates and published during the academic year 1927-28. Monthlies, quarterlies, literary magazines, alumni publications, and comics are not included in the competition.

*The Farm Journal*, Philadelphia, announces that it will pay \$10 for the best letter telling "What I Did to Make My Kitchen a Better Workshop." Letters must reach the Household Department before February 15.

*The San Francisco Branch of the League of American Penwomen*, San Francisco, Calif., announces the Phelan prizes of \$1000 and \$500 for the two best essays, between 10,000 and 15,000 words, interpreting California history from 1850 to 1905. Closing date, November 1, 1928.

*New Age Illustrated*, 420 Lexington Avenue, New York, makes the following announcement: "Do you believe in companionate marriage? For the best letters of not more than 400 words giving your views on this subject we will award a first prize of \$25, second of \$15, third of \$10. All letters must be in by February 29th. No letters returned. Address Companionate Marriage Contest."

*Better Homes and Gardens*, Des Moines, Iowa, announces: "For the best letter on some one good book, new or old, but preferably new, which your family, composed of people of various ages, has especially enjoyed, *Better Homes and Gardens* offers \$20 worth of good books, the books to be chosen by the winner. For the second best letter the magazine offers \$10 worth of new books. Make your letters as personal as possible—your own experience is what we are after." Length limit, 200 words. Contestant may offer as many letters as desired. Address Helen LeCron, care of *Better Homes and Gardens*. Letters must be in the office by February 15.

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and probably being continued back through the advertising pages, it usually is best to incorporate the magazine as a whole in the binding.

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*The Woman's Home Companion*, 250 Park Avenue, New York, announces that it will award \$1000 in prizes in connection with its garden department this year. The contest is conducted with the co-operation of the local Chambers of Commerce or similar civic organizations.

*The Guggenheim Memorial Foundation* offers a Fellowship of \$2500 per year, for advanced study abroad. The contest is open to both men and women. Particulars may be had by addressing The Guggenheim Foundation, 3200 Pershing Square Building, New York.

*The American Committee of the International Press Exhibition*, to be held in Cologne, Germany, May 10 to October 15, 1928, offers four tours with all expenses paid to men or women engaged in journalism, as prizes for the best published articles on the topic, "The Value of the International Press Exhibition to America." To be eligible, a contestant must be either a writer for a daily or weekly newspaper, a student in a school of journalism, a junior advertising writer, or a student in an advertising school. Articles are not to be of more than 1500 words. Published copies of the articles or editorials must be submitted on or before February 29, 1928, to Contest Committee, American Committee International Press Exhibition, 461 Eighth Avenue, New York.

## Leading Literary Prize Contests Still Open

(More complete details obtainable by addressing publishers. Date of Author & Journalist issue in which particulars were announced is indicated in parentheses. Closing date of contest is given at end of statement.)

*The American Magazine*, 250 Park Ave., New York. \$30, \$20, \$10 monthly for letters on specified topics.

*The American Monthly*, 93 5th Ave., New York. (Dec.) \$250, \$100, \$50 for essays on German cultural influence. Feb. 28, 1928.

*Blue Book Magazine*, 36 S. State St., Chicago. Five \$100 prizes monthly for best true-experience stories.

*The Bookman*, 452 5th Ave., New York. (Dec.) \$100 monthly for best published news story.

*Boys' Life*, 200 5th Ave., New York, and *Little, Brown & Co.* (Jan.) \$4000 for serial based on Scout Law. July 1, 1928.

*Cowboy Stories*. (Jan.) \$2500, \$1000, \$500 for cowboy short-stories. April 16, 1928.

*The Forum*, 247 Park Ave., New York, and *Simon & Schuster*. (Nov.) Annual \$7500 Francis Bacon Award for Humanization of Knowledge, for best non-fiction book manuscript.

*Hart Schaffner & Marx*, J. Laurence Laughlin, University of Chicago. (Jan., 1927) Annual awards totaling \$2000 for studies in economic field. June 1, yearly.

*Wallace Hebbard*, Santa Barbara, Cal. (Dec.) \$250 for essay nominating forgotten book for republication.

*Little, Brown & Co.*, 34 Beacon St., Boston. (Jan.) \$2500 for book on American history. Oct. 1, 1928.

*New Age Illustrated*, Graybar Bldg., New York. \$25, \$15, \$10 monthly for letters on specified topics.

*The Saturday Review*, 25 W. 45th St., New York. (Nov.) \$15 weekly on subjects designated in "The Wits' Weekly Dept."

*Alvin T. Simonds*, Fitchburg, Mass. \$1000 and \$250 annually for essays on specified business subjects.

*True Story*, 1926 Broadway, New York. (Sept.) \$1000, \$500, \$300, \$200 monthly for best first-person true stories. Series closes Sept. 30, 1928.

*Yale University Press*, New Haven, Conn. (Feb., 1927.) Annual competition for publication of volume of verse, open to poets under 30.

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